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Studies in the Compositions of Dikshitar

BY

P. K. RAJAGOPALA AIYAR

Skanda Gana Vidyalaya, Ambattur, Madras.

"Orpheus with his lute made trees,
And the mountain tops that freeze,
Bow themselves, when he did sing." — King Henry VIII

CARDINAL FEATURES

In the first place, his compositions are couched in Sanskrit. Basically, it is a medium of expression, refined and highly polished; it is also an ideal language, in point of not only precision and fineness of finish, but also on account of its innate, unfailing appeal to the faculty of audition in the average sensitive man. And this is due to its own inherent melody. A bracing voice endowed with cadent intonation can please the listener with the very utterance of Sanskrit words. How much more delectable would it be if those words were set to an appropriate tune and sung to sruti and laya!

BEAUTY OF SANSKRIT SAHITYA

Bharata and Dattila declare that Gandharva is the artistry of a happy and simultaneous blend of dignified and purposeful words (sahitya) set to a suitable tune. And the sahitya should refer only to God. The appeal of Sanskrit sahitya is twofold: The first is that of the beauty inherent in its sonorous euphony. And the second is the suitability of its particular sound-pattern for portraying the various sentiments or bhava that the com-

The period 1750-1850 A.D. is conspicuous in the cultural history of the world. The most lustrous of musical prodigies illumined various countries during that bright period. Europe shone with Bach, Beethoven, Mozart, Mendelssohn, Chopin, Schubert, Weber and Johann Strauss.

MUSICAL APOSTLES

During the same period, the celebrated Trinity of Karnataka Sangita, viz. Tyagaraja, Muthuswami Dikshitar and Syama Sastri, Pachimirium Adiyappaiya, Arunachala Kaviraya and Gopalakrishna Bharathi adorned the Tanjavur District, while Maharaja Svathi Tirunal graced Travancore. Perhaps God, in his infinite mercy, sent His musical apostles significantly during that period, to deliver His message through the medium of musical compositions.

It is a common error to suppose that a composer is merely one who produces good tunes. He is much more than that. He should be a happy blend of a poet and a seasoned musician.

We shall in this Article study some aspects of the beauties inherent in the compositions of Dikshitar.

poser seeks to rouse through his selected modes.

"SRINADADI" KRITI ANALYSED

The very first composition of Dikshitar is the inimitable guru kriti "Srinathadi" in Mayamalavagaula raga, Adi Tala or rather, in the adi raga and in the adi tala, in praise of his divine guru, Lord Sri Subrahmanya, on whom he has composed at least some two dozen kritis.

It is an ideal guru kriti highlighting the *guru tattva* the salient features of which he signifies in clear terms. The sahitya of this kriti is a veritable mine wherein are to be discovered the various guru mantras. He was able to achieve *saguna brahma sakshatkara* only because he clung to the service of his guru, H.H. Sri Chidambaranatha Yatindra, with unflinching devotion. And constant *dhyana* as well as *japa* was his unfailing method. This is a great lesson that we have to learn from the life of this mighty composer.

SRI VIDYA

The first word in the opening sentence of his first kriti is "Sri," the most auspicious of words, a harbinger of the fact that his compositions revolve around the holy Sri Vidya, whereas the last sentence makes out that Skanda is the greatest of gurus, having expounded the import of the *pranava* to Lord Siva.

The musical phrasing of the very first avarta of the pallavi of this kriti is unique: It interweaves the murchana of the raga in its regular order, and that, too, plying it in the prathama, dvitiya and tritiya kalas respectively. And within its sahitya we have not only the tala mudra but also the vaggeyakara mudra "Guruguha",

which term superbly symbolizes his teaching that approaching the Lord as our benevolent preceptor is the easiest and most efficacious *upasana marga*.

FOLLOWING ANCIENT TEXTS

The second avarta dovetails the *janta-svara* bracings of the avaroha of the raga, whereas, the raga mudra is interlocated in the first avarta of the madhyamakala sahitya at the end of the charana. The opening phrases of the samakala avartas of the anupallavi are set in the regular karma *s r g m p - r g m p d - g m p d n - m p d n s* - exactly as chalked out in the ancient *kutatanas*, on which are based the later *alankaras*.

MUTUAL SAMVADI BHAVA

Further, the commencing svaras of the pallavi, the anupallavi, its madhyama kala, the charana and its madhyama kala, all of them uniformly bear mutual samvadi bhava throughout.

These are some of the rare beauties decorating Dikshitar's compositions. The unique build of his majestic vilamba laya tunes, invariably adorned with the exquisite appendage of the madhyama kala sahitya, all the while flash-lighting the characteristic features of the raga, persistently incorporating its arsha prayogas, is unmistakably discernible in one and all of his compositions.

FIRST OF 8 GURU KRITIS

This kriti, though composed at Tirutani, makes no specific reference to that kshetra, since it is a guru kriti. It is the first of a group of eight guru kritis set in

the eight vibhaktis respectively in their order. They are:

- (1) Srīnāthādi - Mayamalavagaula - Adi
- (2) Manasa guruguharupam - Anandabhairavi - Triyasra Eka
- (3) Srī Gurunā pālitosmi-Pādi - Rupaka
- (4) Guruguhāya - Sāma - Adi

(5) Guruguhādanyam - Balahamsa - Jhampa

(6) Srīguruguhasya - Pūrvi - Chāpu

(7) Guruguhāsvāmini - Bhānumati (Vanaspati) - Khanda Triputa and

(8) Srīguruguhāmūrte - Udayaravichandrika - Rupaka

(To be continued)



Seminar on Musical Forms (Melodic)

It was in many ways a very happy idea on the part of the Department of Music of the University of Madras headed by the erudite and energetic Dr. S. Seetha to have organised a very interesting and useful Seminar on Musical Forms on the 6th, 7th and 8th October 1979. The seminar was sponsored by the University Grants Commission and was attended and participated in, by as fine a cross section of musicians and musicologists as any seminar can ever attract.

Prof. G. R. Damodaran, the Vice-Chancellor, inaugurating the Seminar welcomed the effort and promised to assist in more such seminars being fruitfully organised, Dr. V. K. Narayana Menon, Executive Director, NCPA, Bombay, delivered the keynote address, remarkable chiefly for its advocacy of our own musical terminology in describing musical forms and also for his fervent plea to recognise and comprehend the element of craftsmanship in the compositions of our great composers and not

to attribute it all to 'divine ordinance' etc. Dr. Menon highly commended the theme of the Seminar and hoped that it would help to throw light on the many dark corners of the history and development of our music.

Explaining the scope of the subject, the Department of Music observed:

"Musical forms are the various types of concrete tonal structures in which the musical projection of a culture gets crystallised over the ages. Gitaka, prabandha, varna, kriti, etc., are some of the musical forms which have flowered in the growth of the musical genius of India and which provide a starting point for a serious study of Indian music. An analytical approach would result in the reduction of the subject to its elements; in the case of the music of India, these elements can be broadly classed as *svara*, *tala* and *pada*. But before we go to the fundamentals, we must study the concrete

structures in which they are embodied. It is the musical form which determines the character of the elements that go into its composition. And hence the Department of Indian Music, University of Madras, decided to organise a Seminar on "Musical Forms".

Musical forms figure in several spheres besides constituting an independent art—for instance, Harikatha, drama, cinema, where its role is subservient to the larger entity. Again musical forms are an essential part of religious ritual, social celebrations and even of the daily work of village folk. As it would be too vast an undertaking to try to cover all the musical forms found in all these fields, this seminar limited itself to those musical forms which go to make music an independent art.

Thus the practical approach was to study the principal musical forms in Karnataka Music, and Hindustani music in the background of their historical antecedents even if they are no longer in vogue. This involves a study of the current forms as well as ancient musical forms about which all that we know is only from texts.

Forms in Indian music are basically of two kinds. In one type of musical form, the structure is composed or pre-determined and the performer merely renders it. This type of musical form can be termed *nibaddha* or determined. The other is *anibaddha* or free where the form is not given but gets shaped in the course of the performance. Forms like raga alapa, pallavi and khyal are free in this sense, the musical structure is shaped during their performance.

The list of musical forms (all of melodic type) dealt with in this seminar is as follows, the focus being mainly on the analysis of their musical structure:

SAMAN FORMS: As the origin of Indian music is said to be in Sama gana, a study of the saman form is relevant.

GANDHARVA FORMS: Gandharva, the ancient music of India, comprised forms like the *gitaka* and *nirgita* which provide fascinating material for study.

TEVARAM: Tevaram has had perhaps the longest practical tradition among all the musical forms in India. In view of the sacred character of this form, it has been preserved nearly intact over the ages.

PRABANDHA-S: Prabandha-s represented secular musical forms of all kinds in ancient times. Some of these were performed along with dance and in other spheres too including drama. Later these came into their own in purely musical performances like *chaturdandi*. Though the practical tradition of prabandha has not survived, a study of prabandhas is of considerable importance in view of the influence they may have had in the development of later forms.

SULADI AND RELATED FORMS: Suladi-s are derivatives of the prabandha tradition and probably belong to the earlier stages of the development of Karnataka music.

RAGA-ALAPANA in Karnataka music (including *tanam*).

PALLAVI in Karnataka music (including *Neraval* and *Kalpana svara-s*).

DHRUPADA of Hindustani (including *alapa*).

KRITI in Karnataka music.

KHYAL of Hindustani music.

TIRUPPUGAZH

RAGA MALIKA"

* * *

Very informative and critical papers were read by eminent savants and musicologists during the very absorbing 3 days of the workshop. They indeed shed a lot of light on the origin and development of the Kirtana, Kriti, Pallavi etc., not to speak of the older musical forms like Prabhandas, Thaya, Thevaram etc.

The dominant theme of our composers was religious and the various musical forms are hence vehicles of emotions deeply felt in that context and answering a practical need. In Europe, music like Bach's Cantatas in the Lutheran service was similar in its objective. The arts reflect the mind of an age and draw their sustenance from the experiences of mankind. Indian classical music, especially in the south, reflects the intuitive approaches of religion and art. The student of our music will have a better perspective of his subject if he regards it not only as an expression of the genius of some individuals but of the mind and character of a wide community in successive phases of its experience.

Seminars like this one help greatly to open ranges of knowledge and throw light on the richness of artistic experience, by inviting and causing exploration in neglected centuries. It is only when surviving works and written records perpetuate the creations of the past that an awareness of

music emerges as something in its own right, apart from its historical setting. Of course, creative geniuses like Tyagaraja can transcend the mind of an age, since the urge to artistic creation is not restricted to any time and place and no stage of development.

Music, whether of Tyagaraja or of other great men, has often been described as a language of the emotions, but on purely aesthetic grounds, it would be more correct to describe it as the art of giving significant order to sounds. A musical piece may be considered great through its emotional meaning or purely through the musical organisation of its sounds. Both in India and Europe, music served a long apprenticeship as a means of giving expression to thinking external to it, before it acquired the structure and quality notable in its own right. From the Sama Gana, through the Tevaram, Panns of Tamil poets, down to our own age, it was a vehicle for religious thought, chantings etc. Through these historical associations, our music has gathered the emotional connotations which have now become inseparable from its nature and function.

But down through the centuries, when we come to the period of the Trinity, we note the steady transformation effected by the play of such artistic minds as Tyagaraja, Dikshitar, Syama Sastri and others immediately following them, on the materials of music. Their kritis open up musical vistas which are far richer than the pieces composed before their time, e.g. the fascinating interrelations of a great musical structure, the contrasts of mood, of melancholy, elevation and tranquility besides the perfection achieved in grammar, structural beauty, tone and colour. Their art has made such a great



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impact because it springs from the deeper levels where all men and women share a common nature. Thus, their works while not dispensing with the craftsman's technical quality, is informed and suffused by emotional urges which transform the whole appeal. They have not only created, but created unique things which touch us in the most intimate regions of our nature.

There is a striking similarity between the great Western composers like Beethoven, Schubert etc. and our own vaggayakaras like Tyagaraja and others. As Wilfred Dunwell has observed:

"The artistic convention then is a form of order which creative minds achieve, partly by conscious technical means, partly by preliminary, involuntary shaping processes taking place below the conscious level. The extent of this conscious effort differs of course with different artists; Beethoven's sketch-books show the actual processes of work, stage by stage, while Schubert's spontaneity is a byword. But whatever the degree of conscious technique in the achievement of order, there can

be no doubt that the emotional urge which is the driving force impelling the artist to create, comes from a still deeper source, from the volcano as it were, which exists in the depths of every human personality. Within him a germinal idea lies latent, he is driven by an emotional urge to develop it; he had the technical skill to communicate it, and a great work of art comes into existence."

In this number, four of the Papers relating to the Seminar are reproduced. We are thankful to Dr. S. Seetha, Professor of Music in the Madras University, for giving us permission to reprint them here. Our thanks are of course due also to the eminent authors of the papers. We hope to publish some of the other source material in future issues of "SHANMUKHA". In view of the research and the thinking that have gone into the preparation of the above papers, their full reproduction will, we hope, be of interest and benefit to our readers despite an apparent monotony inherent in the subject.

EDITOR.



Kriti History & Evolution

BY

B. V. K. SASTRY

Kriti is the dominant compositional form in Karnatak music today. The term should generally include the various musical forms in use in this system. But it now applies only to one form, that is almost the mainstay of Karnatak music,

though it is at variance with the age-old meaning of the word Kriti.

In fact Kriti means a deed; connotes a composition—literary or otherwise—and also a variety of metre (Chandas).

And its presence in Karnatak music in particular, against its broader sense, is puzzling. Many other words too seem to have now a different connotation in Karnatak music, than their ancient meaning. The word Pada may be mentioned in this context. It literally means a word. But it means a song in popular usage for ages. But in Karnatak music it is applied to a slow moving composition with high Sringara content.

Similarly the word Kriti has somehow been accepted to denote a composition wherein the musical ideas of the composer are incorporated and which lends itself to an extended elaboration of those ideas. The musical ideas are spread over different sections known as Pallavi, anu. Pallavi and Charanam. The object of the Kriti is no doubt to project the musical idea—the word content mostly to serve as a vehicle for this expression.

KRITI & KIRTANA

In spite of its importance in Karnatak music currently, the word Kriti seems to have entered into the parlance of this system recently. For instance, the section devoted to the Lakshana in the Sangita Sampradaya Pradarsini does nowhere mention the musical form called as Kriti. The compositional form which is called as Kriti now is alluded to as Kirtana in the Sampradaya Pradarsini. It may seem the word came into use later to denote this compositional form and came to stay. And subtle distinction is also being made now to distinguish between Kriti and Kirtana. The latter is said to give greater importance to the literary and devotional than the musical content.

Coming to more ancient texts the term Kriti is not seen in any of them indicating

as a musical composition. Even the Sangita Saramrita of Tulajaji which is closer to the Karnatak music of today does not mention this word. When we go through the major texts on music we find that their subject matter is divided into identical branches and dealt with in similar terms. This is true of almost all the works produced in a span of nearly 12 centuries from the Brihaddesi, upto the time of Sangita Saramrita. All of them seem to carry over the older material and describe the compositional forms under the same names and almost the same Lakshana. But a few of them also refer to the desiya or regional forms and provide illustrations.

THE OLDER FORMS

One such work—Man sollasa—provides illustrations about the Prabandha or compositional forms prevailing during those days, that is the 12th century. But unfortunately in the absence of a satisfactory system of musical notation, the musical contents of these compositions are missing leaving only the skeletons of the word structures. These compositions are in Sanskrit and a good number of them are in regional languages. But other authors have just described the characteristics of the different compositions (Prabandha) and also mentioned the languages in which some of them were composed without any illustrations.

From this it is evident that while these ancient Grammarians wanted to evaluate and describe music in ancient terms, they could not overlook the indigenous forms that had developed and were popular. They were obliged to devote some space for them. The predilection of these ancient theoreticians to carry over the older

concepts and matter faithfully and if possible, adding something of their own to make them more intelligible is understandable even though some of it may not have had any relevance to the music flourishing even during those times. After all music is like a running stream and some of these works may have become outdated even during the life time of the authors. There was certainly a great disparity centuries later.

ALLERGY TO CONTEMPORARY TRENDS

One significant feature in all these works is that while the authors glorified the ancient traditions and concepts coming down throughout generations, and also displayed their erudition and scholarship in their descriptions, they were silent on the composers or compositions of their times. This proves the allergy of the classicist to any idea, experiment or product of his own times or an open minded evaluation of them. This tendency seems to persist throughout the ages and even today. Such great centres of culture like Vijayanagar or the capitals of other kingdoms certainly patronised creative artistes who must have enriched music. But we do not come across any of those names or achievements. The exceptions seem to be Gopala Nayaka and Venkatamakhi while Purandaradasa and Vyasaraaja are mentioned by Tulajaji.

PRABANDHAS NOT THE SOURCE

As a consequence we have to only speculate about the origin of the Kriti or its evaluation as a distinct musical form from the ancient Prabandhas, and its subsequent development in Karnataka music. Prabandha chapters in ancient

works on music provide a scientific approach to the subject—the divisions, components, the innumerable varieties, their forms etc. These Prabandhas may be deemed as the art music forms of those periods. They seem to cover all conceivable forms. Among them we come across forms similar to the present Varnam, Kirtana or Kriti, Tillana etc. But we are not sure of their exact form or the modalities of their exposition, their musical possibilities or aesthetic merits. Some of those surviving ancient forms are far from the Kriti form of today and are too strong for our palate.

We have for instance the Sri Vardhana Prabandha—Jaya Sangitaagama — referred to by Tulaja in the Sangita Saramrita, and also a few others of Venkatamakhi. At this distance of time they sound very harsh and jarring on our ears. But they might have thrilled an audience of those times. These Prabandhas have no resemblance to the musical form known as Kriti today. It is doubtful whether these ancient Prabandhas were the real source of the Kriti. They may have influenced its development. But its source may be elsewhere.

STRUCTURE OF KRITI

Now what is a Kriti? In brief it is an attractive combination of melody, word and rhythm or in our musical parlance Raga-Sahitya and Tala. Its structure is built in three tiers.

The First section which introduces the musical theme is called as Pallavi. During the medieval period this section was called as 'Pallava', meaning blossoming. Here the composer's idea blossomed and the melody is generally in the middle and lower registers.

The Second section is called as Anu Pallavi and the melody here is in a higher register.

The Third section called Charana will have generally twice the number of the cycles of Anu Pallavi. The melody of the first half of Charana is couched in the middle register, closer to the main theme of the Pallavi and also amplifying it. The second part of the Charana is closer to the Anu Pallavi in its melody and will finally lead to the Pallavi.

These sections correspond to the ancient Udgraha, Melapaka and Abhoga of the Gita Prabandhas. There may be slight variations of the contents depending upon the creativity of the composers who also intended to bring more variety.

TILT TOWARDS WORD CONTENT

Tracing the evolution of the Kriti form in its historical perspective, we come across a tilt towards composition where word content also began to take an important place. This development is traceable from the 15th and 16th centuries. We can mention the Dhrupad of Hindustani music in this context. It is closer to the Kriti form in its structure. Instead of Pallavi, Anu Pallavi, Charanam, the Dhrupad structure has three sections called Ashayi, Antara and Abhog. The mode of exposition of Dhrupad was almost like the Kriti. Initially the musician rendered alapana for the raga, followed by nom, tom or Tanam. Then the Dhrupad was rendered and the passage or passages were improvised just like the neraval in Karnatak music. Dhrupad also had its origin in the 15th and 16th centuries and had its heyday till the Khyal pushed it to the background.

LITERARY & LYRICAL ELEMENTS

The period from the 15th century saw the Bhakti movement in its peak. Almost all the saints to whichever faith they belonged, composed songs not only to give expression to their surging ecstasy and feeling but also to inform and make the people share those feelings and thoughts. These songs composed in the regional languages in a simple style were more functional than musical. Music was intended to enhance the appeal of these songs and it conveyed the underlying messages to the people in a pleasing and palatable form. Literary content dominated these songs and some of them were also attractive by their prosody, lyrical element, lively word and rhythmic embellishments.

BLEND OF WORD AND TUNE

In addition to purveying the message, these songs also helped to make the people music minded because even the diluted version was not very far from classical music. Gradually and depending upon the competence of the composer, songs with a harmonious blend of word and tune were composed. Some of these minstrels well versed in music obviously utilised their talent by making these songs also as attractive musical compositions. The songs or Padas of these early saint composers of the Bhakti movement were simple in construction. There was only the introductory section called as Pallava followed by several sections like the Charanas. The seeds of the Kriti are found in these Padas or songs of the Bhakti movement from all the areas where each system of music flourished. It must have taken some time for the linking melapaka section to be introduced as Anu Pallavi, because by the

15th century itself we come across songs resembling the present structure of Kriti. They were no doubt referred to as Pada or Kirtana. But the word Kriti also occurs in Kannada.

PURANDARA'S PADAS

In the Pada of Purandaradasa, starting as "Satata Gananatha siddhiya", for instance, there is a line—"satata ivorolu nintu Kritiya nudisuvanu"—(dwelling in these people always make them play the Kriti). Here the Kriti seems to be used in the sense of a musical piece. But it is significant that while referring to a musical composition in another Pada, starting as "hege archisali" Purandaradasa has specifically mentioned—"Sangita Kirtane padu venendare hingade Tumburu Naradaru paduvare"—(If a Sangita Kirtana is to be sung, will Tumburu and Narada sing?). The fact that Purandaradasa was well versed in the theory of music is attested by the numerous references to the technical terms in his Padas. Still, there may be some scope for doubt whether a person who specifically used the term Sangita Kirtane for musical compositions has also used the word Kriti.

But in another Kannada literary work entitled "Kanthirava Narasaraja Vijaya" dated A.D. 1648 we come across the word Kriti used in the sense of a musical composition:

'Tumburadigalante ganava paaduva tumbida vidwamsarugalu imbagi ghana kritigala padi sabhegadambara golisidaraga'

(the great Vidwans who could sing like Tumburu and others amazed the Sabha by singing the compact and crisp Kritis)

These are references from Kannada. There may be such references in the literature of the other languages in the south.

REGIONAL STUDY NECESSARY

A study about the development of either the Kriti or any other compositional form cannot confine itself only to ancient texts on music. While these texts are correct about the grammar of the compositional forms they are oblivious of the forms that were in use even during their times. Further, there are gaps that have to be constructed by studying many texts that have not been published yet, and which devote sufficient attention to the desiya or regional styles and compositions. It would be of great help if texts like the "Nartana Nirnaya" of Pundarika Vithala or the "Sangita Muktavali" of Devanna Bhatta are available in print. In addition a study of the literature of the several regions in the south will throw sufficient light on the music and materials that were popular and which do not find mention in the texts devoted to ancient traditions.

THE LINGUA FRANCA

Coming to the ancient musical compositions proper, notwithstanding the many compositions in the regional languages, the classical compositions were composed in the Bhandira language though highly musical but making little meaning. It is true if we search through the several varieties of ancient Ela prabandhas some of them could fit in the Kriti form. If we aver that the Kriti evolved from those forms it will be like fitting the Kriti form with an ancient readymade dress. Despite the resemblance the Kriti does not seem to have evolved out of those Prabandhas. It may be the other way

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round, that is a regional form ignored by the classicists, later recognised by its popularity and gathered into the classical fold with slight improvements on the original structure.

OVEREMPHASIS ON SAHITYA

If we listen to the ancient Prabandhas we feel that the appeal is cerebral. But listening to a Kriti the feeling is different—like the difference between the head and the heart. The Kirtana which was

born out of the underlying sentiments and feelings is highly lyrical when compared to the Prabandhas and we may even add that it sounds like light music against those classical forms. Nevertheless they enriched the music tradition. Still we sometimes wonder whether due to the over emphasis on the sahitya and Bhakti, the Kirtana or the Kriti as it is called now, has also restricted the development of creativity in Karnatak music. (*With Acknowledgements to the Author & the Department of Music, Madras University*).



The Kirtana and the Kriti

BY

T. S. PARTHASARATHY

During its long and chequered history, Indian music evolved a large number of musical forms with distinctive characteristics of their own. Many musical forms mentioned in ancient works on music became obsolete with the passage of time and some underwent changes and are now known by other names. Thanks to the persevering experiments made by a galaxy of enterprising composers, new music forms continued to be evolved to replace those getting gradually out of vogue.

Dhruvas and Gitis were the two main types of composition that were in vogue in Bharata's time. Matanga, in his 'Brhadhesi', mentions 49 Desi Prabandhas and Sarngadeva, in his 'Sangita Ratnakara', speaks of 75 different Prabandhas. Some of the lakshanas of Prabandhas were subsequently absorbed in later

day music and several parallel examples in modern music can be cited to illustrate the types of prabandhas thus absorbed.

TEVARAM—EARLIEST

So far as South Indian music is concerned, the earliest musical form, which is still extant, is the Tevaram although it is not perhaps being sung in the original music. All the 23 "panns" of the Tevaram have been identified and equated to ragas of present day Karnatic music. The Divyaprabandham composed by the Alvars during the same period as the Tevaram had a similar musical set-up in the Tamil Panns and talas but this music is no longer extant in Vaishnavite temples in South India. But both the Tevaram and the Divyaprabandham contain only verses set to music which are not musical forms in the strict sense of the word.

There is a long interregnum in the history of Indian music from the 8th century to the 14th century A.D. punctuated by two events viz. the composition in the 12th century of the *Gita Govinda* by Jayadeva, which contains the earliest regular compositions in Indian music and the writing of the *Sangita Ratnakara* by Sarngadeva in the 13th century. The Dhruva and charanas of the 'Ashtapadis' formed the basis for the pallavi and charanas of kirtanas when they appeared in the 14th century. Some of the lakshyas and lakshanas described by Sarngadeva went out of vogue within three centuries as mentioned by both Ramamatya and Venkatamakhi in their works.

KIRTANAS OF PURANDARA

The earliest kirtana-like compositions were written from the 14th century onwards by the Haridasas of Karnataka. Narahari Tirtha (14th century) was followed by Sripada Raya, Vyasaraaya and Purandara Dasa (15th century). Purandara Dasa has no equal in the number of compositional types he created. His compositions range from the simplest gitas to the elaborate and complex Suladis. It is, however, the kirtana that forms the bulk of the compositions of this giant, although they are described as padas and devarnamas. Even in his Vrittana, a composition in which pada and kirtana alternate, the kirtana conforms to the common type.

It is interesting to note here that although the Tallapakkam composers mention the word 'kriti', the songs of Annamacharya, a senior contemporary of Purandara Dasa, later came to be known as 'Sringara Sankirtanam' and 'Adhyatma Sankirtanam'. In a recent

edition of Annamayya's compositions, the Tirumala-Tirupati Devasthanams have circumvented this difficulty by calling the songs as 'Annamayya Patalu'.

Subbarama Dikshitar mentions in his *Sangitya Sampradaya Pradarsini* that Ramamatya, the author of *Svaramela Kalanidhi*, (who was a contemporary of Purandara Das and lived at the same place viz. Vijayanagar or Hampi) composed various kinds of prabandhas like Ela, Raga Kadambakam, Gadya Prabandham, Pancha Talesvaram, Svarangam and Sriranga Vilasam but no kirtana'.

According to Venkatakrishna Dasa, Purandara Dasa composed Gita, Thayam, Prabandha, Suladi, Ugabhoga, Padya and Pada, the last-named being perhaps the kirtana. Venkatamakhi, who came a century later, composed Gitas and Prabandhas with all the six angas described in musical treatises.

The Kriti Form

The term 'kriti' in Sanskrit has many connotations. 'Yat krtam tat krtih'. 'Whatever is done is a krti'. Its meanings include—manufacturing, making performing, action, deed, creation, work and composition. Strangely enough, it also means magic, enchantment, injury and killing.

An early reference to the kriti as a composition is found in the 15th sarga of Kalidasa's *Raghuvamsa* in which the poet says that the sage Valmiki taught Kusa and Lava how to 'sing' his 'Krti', the Ramayana. "Svakrtim gapayamsa kavi prathama paddhatim". The word kriti is used in several places in the same sarga later.

Purandara Dasa, in his song, 'Vasudeva Namavaliya', uses the term 'krti' to mean his own compositions and gives their total as 4,75,000. "Intu nalku laksha eppattaidu savita krtiyu". But not a single song of this Dasa is called a kriti! They are called by names already mentioned by me earlier.

TYAGARAJA'S VIEW

It was left to Tyagaraja to spell out the grammar of a 'krti' in his song 'Sogasuga mrdanga talamu' in Sriranjani. In my view, he is the only composer who has clearly defined the lakshanas of a kriti. According to him, a kriti should contain "Yati (caesura), Visrama (rest), Sadbhakti (true devotion), Virati (pause), Draksha rasa (the flavour of grapes) and Nava rasa (the nine rasas or sentiments)". It is needless to say that his own kritis are shining examples of this description, particularly in the depiction of rasas which is often lacking in the kritis of other composers. However, Tyagaraja uses the word 'krti' only in this one song and in songs like 'Aparadhamula' in Rasali and 'Ragaratna Malikache' in Ritigaula he calls his own songs as kirtanas.

Later writers on music have laid separate emphasis on the terms 'krti' and 'kirtana' and have almost made it appear that they are two different types of musical form.

But in common parlance we use the terms 'kirtana' and 'krti' in a somewhat loose manner. Tyagaraja's Pancharatna group in the ghana ragas is called by both the names but his Utsava Sampradaya and Divyanama songs are called kirtanas. Dikshitar's Navavarna and Navagraha groups are called kirtanas but his Pachalinga sthala songs are called kritis.

SUBBARAMA DIKSHITAR

It is noteworthy that Subbarama Dikshitar, the doyen among musicologists of the recent past, does not mention the term 'krti' at all in his monumental work. In the section entitled 'Lakshana Sangrahamu' he expatiates on Nada, Sruti, Sthayi, Gitam and so on. In item 22 under this section he deals with Kirtana, Padam, Daru, Chauka Varna and Tana Varna but there is no mention of the 'kriti'. It would appear that in his time there was no hard and fast distinction between a kirtana and a kriti so far as nomenclature was concerned.

Subbarama Dikshitar's definition of a kirtana makes interesting reading. According to him, a kirtana should have the following ingredients: (1) The Matu or libretto (sahitya) should be in praise of a deity (2) There should be a pallavi, anupallavi and charana (3) The last part of the first charana should have the same dhatu or musical arrangement as the anupallavi (4) The dhatu of the second and the third charana should be the same as the first charana. This is followed by a long description which is not relevant here. He mentions how madhyama kala passages should be fitted in. But the definition of a kirtana as given by him is the same as that of a kriti found in later publications.

Prof. SAMBAMURTHY'S STUDY

It is only in the works of the late Prof. P. Sambamoorthy, like his South Indian Music series and his Dictionary of South Indian Music and Musicians, that we find a detailed description of the kirtana and the kriti as two different musical forms. After furnishing a comparative picture of the two forms, the author,

however, admits that there are many border line compositions in respect of which it will be difficult to say whether they are to be classified as kirtanas or kritis.

The following points emerge from the comparative study made by the late Professor:

KIRTANA:

- 1 Kirtanas are older than kritis. The kriti is a development from the kirtana.
- 2 The kirtana had its birth about the latter half of the fourteenth century.
- 3 The kirtana is a strictly sacred form. Its sahitya may be of a devotional character or may relate to a Puranic theme. Many kirtanas are mere doxologies viz. hymns of praise to God.
- 4 The music as well as the rhythm of a kirtana should be simple.
- 5 The music is subordinated to the sahitya.
- 6 Words are many and the charanas are sung to the same dhatu. Sometimes the charanas have the same music as the pallavi.
- 7 The anupallavi is a dispensable anga in a kirtana.
- 8 Kirtanas are in common ragas while kritis can be in scholarly ragas.
- 9 Ornamental angas like chitta svaras, svara sahitya, solkattu svaras, svaraksharas and sangatis are not usually found in kirtanas.

These lakshanas are not based on any textual authority but on observation and a comparative study of the two types of musical form commonly known as kirtana and kriti.

The kriti emerges as the most highly evolved amongst the art musical forms in Karnatic music. Like the Khyal in Hindustani music, it has thrown the other types to the background and has occupied the main place in present day concerts in which more than half the time is taken for the rendering of kritis. Its popularity may be judged from the fact that almost all the composers of the post-Tyagaraja period vied with each other in composing only this musical form. The lakshanas of a kriti may be summed up as follows:

KRITI

- 1 The kriti is an outcome of the kirtana.
- 2 It need not necessarily be a strictly sacred form but may be didactic or introspective in character.
- 3 The accent is on its musical excellence and the words, which are few, have a secondary importance.
- 4 The charanas may have different dhatu.
- 5 Sangatis are a special feature of kritis.
- 6 The kriti lends itself to neraval or musical interpretation of the raga concerned.
- 7 A pallavi, anupallavi and charana are usually the angas of a kriti although there are exceptions.
- 8 With the exception of the kritis of Muthuswami Dikshitar, the dhatu of the anupallavi is usually repeated in the latter half of the charana.

- 9 A kriti can be enriched by ornamental angas like chitta svaras etc

Although several composers of the 17th and the 18th centuries have written musical forms which fall under the category of kritis, the form reached its acme of perfection at the hands of Syama Sastri, Tyagaraja and Muthuswami Dikshitar generally referred to as the Musical Trinity. Many compositions of Pachimiriam Adiappiah, Pallavi Gopala Iyer and Ramaswami Dikshitar are excellent specimens of the kriti form but it was left to the Trinity, particularly to Tyagaraja, to raise it to unprecedented heights of musical excellence.

SYAMA SASTRI

Syama Sastri, the oldest among them, in addition to a few svarajatis of unsurpassed beauty seems to have composed many fewer kritis than his other two contemporaries but of these 40 kritis are now sung, the musical excellence of which secured for him equal recognition as a great composer as Tyagaraja and Muthuswami Dikshitar. He was undoubtedly one of the masters of kriti composition and had an uncanny knack of combining the essence of ragas with a stately gait of rhythm which endowed his kritis with a unique charm.

SUPREME ARCHITECT

But the supreme architect of the kriti form was Tyagaraja. Writers on Western music say that 'the Sonata form was awaiting the coming of Beethoven'. We may echo the same sentiment in respect of the kriti and Tyagaraja. At his hands, it was to grow to titanic proportions and

to be filled with an intenser life than at any time before. *It was the only form handled by him* but he lavished on it all his gifts as a poet and composer. It was in the midst of formidable giants that he was called upon to assume a challenging role. To those who might have regarded his talent as mainly lyrical and devotional, the vistas of musical possibilities opened up by his kritis must have come as a blinding revelation.

Tyagaraja made endless experiments with the kriti and always struck out along new lines in kriti-making. He was the first composer in Karnatic music to have made provision in kritis for introducing 'sangatis' or variations, to unfold, in their logical sequence, the potentialities of the raga employed.

THE KRITI FORM AT THE PEAK

The kriti form found in the "Ghana raga panchakam" was not attempted by any composer before or after Tyagaraja, and it reveals the depth of his musical genius. They are not stray pieces composed casually but constitute a deliberate scheme of melody, rhythm and words into which he has pains-takingly but most inimitably fitted in every aspect of the classical form of Karnatic music. The 'ettugada' svaras come in waves with an originality and daring that are breath taking. The 'sarvalaghu' dances merrily both in the brisk and the sedate pieces.

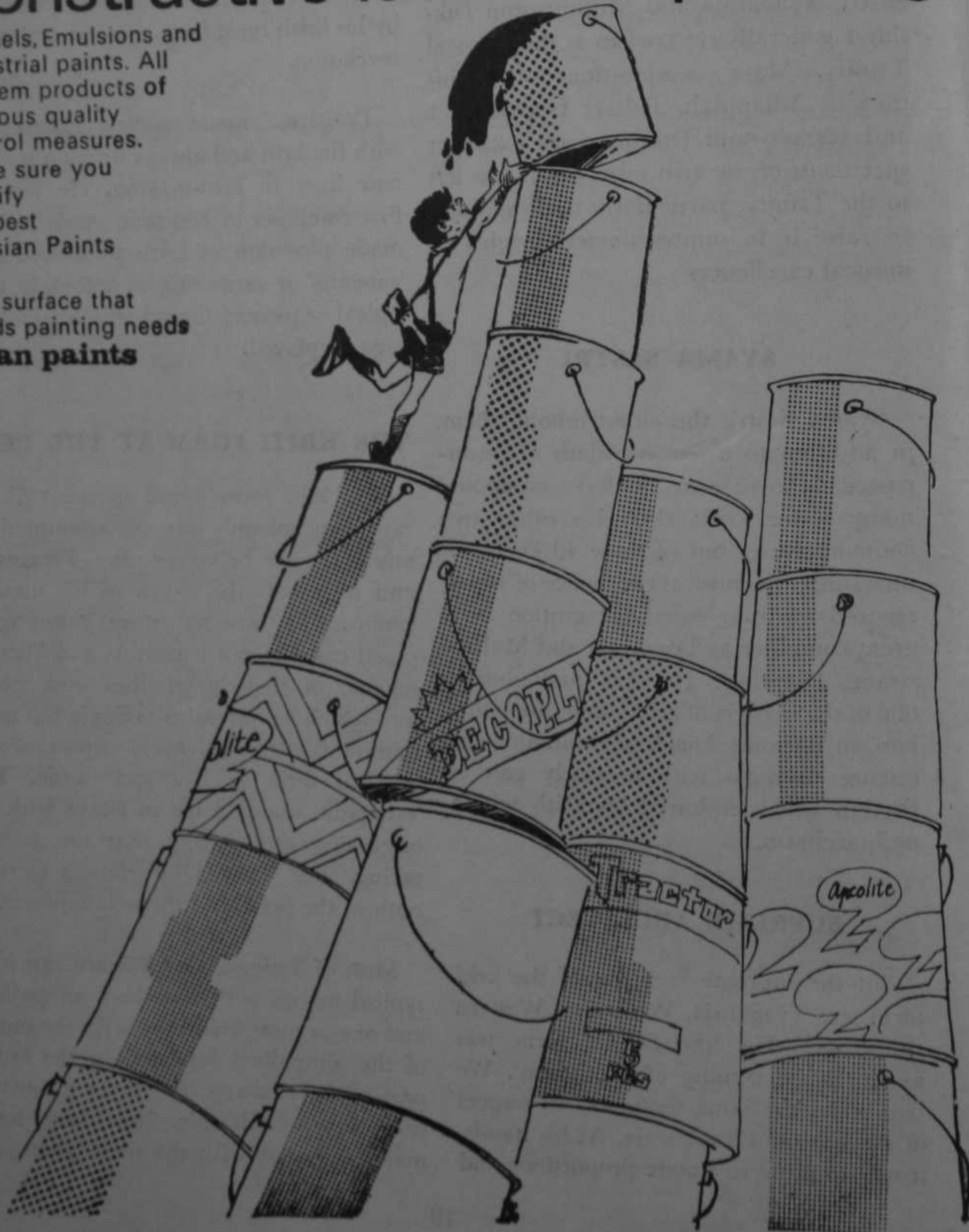
Most of Tyagaraja's kritis are cast in a typical mould with a pallavi, anupallavi and one or more charanas, with the music of the anupallavi repeated in the latter part of the charana. But there are many exceptions to this rule. Some kritis have many charanas with the same dhatu. In

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kritis like 'Sri Raghuvara Aprameya' in Khambhoji and 'Brochevarevare' in Sri-ranjani, there are several charanas with different dhatu. The length of his kritis varies from 'Nikevari bodhana' in Suddha Saveri, which has only four lines, to 'Endaro' in Sriraga which has fifty. There are no two kritis with the same dhatu and his seven hundred kritis extant represent so many different melody forms. For us, Tyagaraja's kritis represent, in energy of form and musical refinement, the highest peak which our music has attained.

the introduction of madhyama kala passages. Most of his kritis are in a majestic slow tempo, composed in ornate Sanskrit.

The post-Tyagaraja period produced a galaxy of talented composers like Patnam Subramanya Iyer and Ramnad Srinivasa Iyengar who more or less followed the Tyagaraja pattern. New ragas were discovered and pressed into service but the kriti pattern remained unaffected.

KRITI THE BACKBONE

The kriti has thus become not only the backbone of Karnatic music but has influenced our music to such an extent that it has become kriti-oriented. The traditional method of raga alapana has given way to alapana based on the sangatis of kritis and many of our present ragas live through kritis alone.

(By courtesy of the Author and the Department of Music, Madras University)

A DIFFERENT PATTERN

Muthuswami Dikshitar was another formidable creator of the kriti form but he followed a different pattern altogether. His scheme included the weaving of the raga name into the kriti, the non-repetition of the music of the pallavi in the latter part of the kriti, a combination of the anupallavi and the charana into what is called the samasthi charana and



Bhava and Tala in Shyama Sastry's Compositions

BY

SMT. VIDYA SHANKAR

The form of any 'genre' or type of musical composition may be viewed as consisting of three main components. The first is the pure melodic pattern, the word 'pure' denoting absolute music—music shorn of words. This type of music transcends language and specified rhythm. It is the weaving and elaboration of swaras within the framework of a melody form which is termed 'raga'. This we may call the functional melodic pattern. The

concept of the raga-form is realised through absolute music.

The second component pertains to the intrinsic structural frame-work of the musical-form which channels the expression and word-content of the form—like the pallavi, the anupallavi and the charana which together constitute the three angas of a kriti. This we may call the structural melodic pattern. Inter-

woven with this and breathing spirit into it is the functional melodic pattern of the raga.

The third pertains to the language with the limitations of human speech—the words with their meaning. These give us an insight into the working of the mind of the composer on the plane of the thoughts and emotions and thus reveal to us the tangible aspect of his individuality and personality. This may be called the language pattern with intellectual, affective content.

MOST SYSTEMATIZED FORM

Of the musical forms, the kriti is the one most widely used. It is a systematized form—say, like the sonnet in English literature or the hikku in Japanese literature—within the scope of which the composer expresses his visions and projects them. Technically, these features are brought under the divisions of the pallavi, anupallavi and charana; each composer stamps this pattern of musical form with the mark of his personality and the mode of creativity.

I shall deal with the analysis of the kriti form of Shyama Sastry, the eldest of the musical Trinity, with regard to the general trend of his expression through his sahitya and then the technicalities of his melodic structure.

The first category, namely, the general trend of the composer's expression through his sahitya leads us to the study of 'bhava' pertaining to the 'artha-bhava' or the meaning of the sahitya.

THE CORE SECTOR

Generally in a musical form, we expect a main theme around which the thoughts cluster. For example, in the kriti 'Nidhi tsala sukham', Thyagaraja questions the nature of true happiness—which is more conducive to happiness: material wealth or the wealth of the meditation on the Lord? Pairs of dialectical statement like this flow from the composer's heart. Whether the saint talks of the greatness of Rama-bhakthi, or advocates the march on the royal path in 'Chakkani rajamargamu' or deals with the futility of the temporal life in 'Emi jesitenemi', he elaborates his central theme sensitively from various angles.

In Muthuswami Dikshitar's kriti, this aspect of a steady hold on a theme is apparent from the lengthy strings of descriptions of the deity whom he addresses and also from the various classical allusions regarding the 'kshetra' or the locale of the deity addressed.

SASTRI'S THEME—SURRENDER

In the kritis of Shyama Sastry, the main theme is always his total surrender to the Goddess and the legitimate demand of the Mother's love to him. To him, devotion takes the form of a face-to-face talk with his Mother. Even in one kriti, we see him at several shifting levels of his moods and attitudes. At a certain point in his rapport, there is a sudden access of ecstasy which abruptly terminates the inter-course of words. At the same time, there is coherence of his simplicity and the positive side of the nature of the bhakti-bhava. In fact this peculiar form in his kriti is expressive of his child-like quality

of cheer and certainty of divine grace. The result is an intensification of his expression of religious ardour. I shall illustrate this aspect:

EXAMPLES

In the kriti, 'durusuga kripa juchi', addressed to Goddess Dharmasamvardhini, Shyama Sastry starts the pallavi with a personal plea for good health—'aroga drida sariramunu salu punanu'. Perhaps he implies that the proper worship is possible only with a sound mind in a healthy body.

In the anupallavi, he shifts to a sudden exclamation of ecstasy—'paraku Dharmasamvardhini'—'Glory to the propagator of dharma'. It looks as if he suddenly has the vision of the Goddess and gives expression on seeing Her. Then in the charana, without inhibitions, he says 'happy are those who enter your altar'.

POSITIVE, CHEERFUL APPROACH

Analysing the above trend of thoughts, one can see that the devotee, starting with a prayer for good health, does not dwell on the depressing aspects of ill-health. A positive, cheerful nature is apparent in him when he springs up with an invocation to the Goddess and sees the fortune of those who enter Her altar.

A similar picture can be seen in the kriti 'Palimchu Kamakshi pavani papachamani':

The composer in a mood of beseeching starts addressing Goddess Kamakshi, the purifier, to protect him.

In the anupallavi, the mood is shifted to one of petulance, when he

questions the Goddess, 'Why behave like this to me who has beseeched you in diverse ways?'

A little later, he becomes tender but demands his right of love, 'needu biddanu lalinchi'—'I am your child, Mothering me, protect me'.

Next he shifts to a rapturous mood:

'ee murti inta tejomayamai ituvalu
trilokamulu juchina entaina galada
emo tolinomu nochitino nee-pada-
padma-darsanam
vamaru labinchi krithartudanaiti'

A free translation of this would be:

'The effulgent form you reveal
Can this glory be seen elsewhere in
the three worlds?

By some ritualistic worship in bygone
days

I have obtained many a time the
vision of your lotus feet and have
been blessed'.

One clearly sees the confidence he has and the happiness he derives therein.

INTIMACY

An idea of Sastry's direct and intimate relationship with the Goddess may be had from the kriti 'Mayamma' in the raga Ahiri. Sastry starts this kriti with the slow tempo, appropriate to the raga Ahiri, with the words 'Mayamma yani pilachite nato matladarada'—'Can you not talk to me when I am calling you, my mother?'

He further pleads:

'nyayama meenak shikkidi
ninuvina vere gati yavarunarunu'—
saying

In the charana, unable to contain himself, he gives up this slow tempo and sets his music to a quicker pace in madhyamakala:

(Vocally illustrated)

The characteristic feature of Sastry's frank and intimate relationship with his deity, which I have referred to before is again seen in his re-iteration of certain compelling words with affective or emotional content. This is seen in several kriti. In the Ahiri kriti just illustrated before, we saw this form.

Other examples can be had in the kriti 'Janani natajanaparipalini' in Saveri: the word Bhavani is repeated thrice (illustrated). The same form is seen in 'durusuga' where the word 'salupunanu' is repeated.

In the Tamil kriti 'enneramum' in raga Punnavarali, we have this form: 'ennai rakshikach chonnen chonnen chonnen'. In all the above instances we see that the word is repeated thrice emotionally in different musical cadences. This is one of the remarkable features in the kriti-form of Shyama Sastry.

A great contribution of Shyama Sastry to the form of kriti is his introduction of

the 'swara-sahitya' as an 'upanga' in several of his kritis. This swara-sahitya is an extra section added to the three traditional angas of the kriti, namely, the pallavi, the anupallavi and the charana.

The swara-sahitya of a kriti consists of a short swara passage together with a corresponding sahitya-passage. The swara-passage is rendered after the anupallavi before taking up the pallavi and the sahitya passage after the charana before taking up the pallavi. In these passages the long and short words are exactly fitted to the long and short swaras. This technique involves a somewhat plentiful use of words which, one may fear, might impede the flow of melody. But Sastry's craftsmanship is such that the musical essence is never lost. In fact his swara sahityas enrich the general architecture of his kriti-forms. I shall illustrate a few:

| | |
|--------------------|-------------------------|
| nee ma hi ma vi nu | 'Nine namminanu' |
| madhavadi vinuta | 'Mayamma nanu breva' |
| naa manavi vinu | 'Bangaru kamakshi' |

SWARAJATI

An instance of the unparalleled musical workmanship of Syama Sastry is the 'swara-jati'. Indeed, we owe to him the introduction of the specialised form of swarajati in contra-distinction to natya-music. The swarajati with its overflowing Bhava was the coping stone of the architectural grandeur of his kritis. Sastry's three swarajatis in the ragas Bhairavi, Yadhukulakambodhi and Todi are masterpieces of all time. He is reported to have composed about 30 swarajatis in all. It may be noted here that the

swara-sahitya, also a contribution of his, is just a swarajati in miniature form, an image of swarajati.

ALL THE THREE ANGAS

In Sastry's kriti, all the three angas of the kriti, namely, the pallavi, anupallavi and charana are present. There is no kriti having a samasti-charanam i.e. a kriti in which the anupallavi is deleted. Sastry is supposed to have composed three charanas for all his kriti and for a few, even five. All these charanas are set in the same tune and the length of each charana is double that of the anupallavi. Only in two or three kriti, the second half of the charana bears the same tune as that of the anupallavi.

FEW SANGATIS

Sastry does not provide much room for sangatis. In the few kritis where sangatis are woven they are found mostly in pallavis. In the anupallavi, they are fewer and in charana none. This aspect gives a characteristic totality to the raga elaboration as elucidated in his kriti forms. The raga patterns are complete in themselves, charged with bhava.

RHYTHMS EXPLORED

Shyama Sastry is renowned for his rhythmic excellence in his compositions. He handles rhythm as an integral part of bhava and raga—fusing it with them and not serving just to measure the beats. He favours the chapu tala, a measure of seven units, more than the others. He finds a unique lilting joy in this. It will be of interest to note here that the other

composer who revelled in this tala is Kshetragna, the composer par-excellence of padas. Sastry often splits the seven units as four plus three (4+3), thereby enhancing the charm of his musical forms.

In an easy flow of words and melody, Sastry introduces groups of 5, 7 and 9, namely, khanda, misra and sankeerna in a fascinating manner. The words themselves fall into the groupings with absolute naturalness; in some places the vowel elongations themselves mark the duration of the groupings:

ba-ng-ga-a-ru, ka-a-ma-a-kshi,
a-nu-di-na-mu, pa-da-yu-ga-mu,

va-ra-mo-sa-gu,
ma-ra-va-ka-ne.

ma-na-vi-ni-vi-nu-ma,
bha-cta-kal-pa-ka-la-ta,
sra-ma-pa-da-va-le-na.

gi-ri-ra-a-ja-ku-ma-a-ri,
ne-e-pa-da-am-bu-ja-mu-lu,
bi-id-da-nu-la-a-li-in-chi.

VILAMBITA

Perhaps the edupu of the kritis 'Birana-
vara' and 'Himadrisute', in the raga
Kalyani is a solitary example of the style.
In Sastry's vilambitakala kritis, there is
a sense of vivacious alertness with calm-
ness of disposition. The lyrical beauty of
Sastry's kritis in tala Tisramatya, Khan-
dajhampa and Ata talas proves his mas-
tery of laya. In some of his Adi-tala kritis,
the 32 sub-units are handled as

$3 + 3 + 3 + 4 + 3/6 + 3 + 3 + 4;$
 also $7 + 7 + 7 + 5 + 3 + 3,$

and many other possibilities providing a regularity in a sequence of irregularities. Every phrase simple or complex, is given dignity by the free masterly grip of rhythm. The abundance of feeling and imagination in Sastry's kritis has kept up the balance of the essentials of classical music, namely raga, bhava and tala. Notwithstanding the relatively fewer number of kritis composed by him as

compared with other composers in the field—he is credited with having composed about 300 kritis but the number so far traced is about a third of this—the individual impress that Shyama Sastry has given to the kriti form places him on the very pinnacle of Karnatak music.

(With acknowledgements to the Author & the Department of Music, Madras University).

The Khayal form in Hindusthani Music and the Major Gharana Style

BY

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In this short paper, an endeavour is made to discuss the interaction that takes place between the Khayal form and the major Gharana styles in Hindusthani Music.

The Khayal, as a form of music, is indigenous to Indian culture, having inherited many of its features from the early forms of music, viz: Sadharini Geeti, Prabandhas and Roopakas, and the modes of musical exposition, termed Ragalapti, Roopakalapti, the Sthayabhanjini and the Roopak-bhanjini. The Dhrupad, which received patronage from Raja Mansingh Tomar of Gwalior, of the late 15th century, had an earlier induction, while the Khayal, before it got its nomenclature, had, for some time, a parallel life (perhaps a more mundane or secular life), and absorbed some attractive but less formal

or conservative aspects from the concurrent Dhruvpad Style and even perhaps from the folk and regional music of the times.

GWALIOR FOUNTAIN HEAD

Later, in the 17th century, the Khayal, with the compositions of Sadarang and Adarang acquired, with royal patronage, a sophistication comparable in certain features to the Dhrupad-Dhamar. Still later, Gwalior became the patron-city for the khayal and became the fountain-head of the Khayal Gayaki, with Bade Mohammed Khan, Haddu Khan and Hassu Khan as Court musicians also. There were other eminent Khayal musicians also, like musicians of the "Kawaal—Bacho Ka—Gharana", but their lineage

is either lost or submerged in the other gharanas. The Gwalior Gharana acquired such status and attracted so many pupils that it became the symbol of status and tradition in the musician community. Most of the later Gharanas accepted its parental role. All these have now become a part of the musical history of the Khayal.

NAMING STATEWISE

The political history of India during and after the Moghul Rule is well known. It gave rise to many small and big states. Musicians sought patronage from small and big states and this gave rise to the custom of associating music and musician families with particular states. So we have, not the name of the musician but the name of the states to which he belonged, such as Saharanpur, Sikandarabad, Agra, Delhi, Gwalior, Mathura, Jaipur, Vishnupur, Lucknow, Rampur, Khurja, Fatehpur-sikri etc.

Of course there have been some exceptions, which take the name of the main artist—like the Seniya Gharana, Kawaal Bacchon Ka—Gharana, Tanras Khan—Ka—Gharana, Gokhale Gharana, etc.

DISTINCTIVE STYLES

Whether each gharana meant a distinctive style cannot be ascertained. Today we do attach that meaning and hence only a few gharana-styles are considered as distinctive. Certain styles of the Khayal singing have survived, due to their inherent vitality, greater acceptance and also due to the element of 'Chance', and continuance received through the progeny, or the Guru's enthusiasm in imparting

his Vidya. A few styles, very highly spoken of, did not survive in good replicas, as it happened in the case of the Jaipur style of Mubarak Ali Khan, or the style of Achpal or Tanks Khan.

So today we have a few distinctive gharana-styles in the Khayal, and these are the Gwalior, the Agra, the Atrauli, the Kirana and the Patiala.

INFLUENCE OF STYLES ON KHAYAL

Taking stock of these major styles and the acceptance and the prevalence thereof, it would be interesting to reflect on how the styles have indirectly influenced the form or defined and redefined the form as practised. It should be remembered that it is at the level of the Style that the Khyal form becomes significant and expressive, leaving behind the ideal and the formal. The style is the Man, we rightly say, and that underlines the fact that a style is not circumscribed by features which act as fetters to a genius or a truly creative mind. But then what is the standard framework or structure of the Khayal Form?

BASIC FEATURES OF KHAYAL

Should one take the oldest available Khayal Gayaki of the Gwalior School or should one take several schools and deduce the structural aspects? Is consensus possible or desirable here? Only a broad agreement, on some fundamentals, is evident. They are:

(1) A Khayal has to be a Khayal, that is, it has to be a composition, in a

defined or a definable Raga, having all the necessary features of a Raga, like the Vadi-Samvadi, Pakad or a distinctive phase etc.

(2) The Bandish is mostly in one of the following tals: In 16 matra Tals—in Tilwadas and Trital, in 14 matra Tals—in Adachautal or Jhoomara; in 12 matra Tals Ektal; in 10 matra Tal—Zaptal; in 7 matra, Tal—the Roopak.

(3) Notes are ornamental—say with Kana, Murki, Khitka, etc., not permitted in the Dhrupad form

(4) The composition is in a Raga, i.e., it does not violate the form of the Raga, but gives to a Raga a beautiful pattern or the composition reveals the beauty of the Raga through providing contours or the design of the Bandish or the Raga roop may be given predominance over the composition sung in it.

(5) The Bandish will have a Sthayi and Antara, and the usual expectation would be that both will be presented. However some styles consider this only as elementary and use Bandish only as a peg for their imagination in a Raag.

(6) Vilambit, Madhya and Drut laya are employed more often than not, with the change of Bandish and tal.

(7) The usual performance practice is to begin a Khayal in Vilambit, later increase the laya to an extent and then follow it with a Chhota Khayal or a shorter composition—and some times followed by a Tarana in fast tempo.

(8) The alaps will be either open-throated "aakaar" or these will be bol-alaps, followed by bol-bant, variety

of tans and bol-tans, with varied emphasis on one or the other type, depending upon stylistic approach.

(9) The tal-accompaniment is on the Tabla and the mode of playing has to suit the voice and temper of the style, and also on the demands of the composition, and aesthetic objectives of the performer at a given moment.

This is the general form of the Khayal. In most of the Khayals the language of the bandish is the Brij-bhasha, not the pure Brij but mixed with the Rajasthani. The phonic aspect of the lyrics have influenced the "Ochar", the vocal-musical utterance and it pervades throughout, giving the Khayal, nay, the North Indian music, a geographical-cultural, social identity.

INDIVIDUALITY

Within these orbits, how have the major gharana-styles acquired their individual idioms? Consider the two major elements which make Indian music: The melodic line and the rhythmic time-space. Any gharana style will boil down to its treatment of these two elements. This is elementary but quite fundamental. Let us take the treatment of the line in, say, the Agra gharana, the Kirana gharana and the Atrauli. (*Illustrations A, B & C demonstrated*)

And now take the time, laya and the rhythmic element. With it comes the spacing also. It is like the size of the canvas in a painting.

How have these styles used this element?

The Agra, in nomthom, used a larger canvas, but the Khayal uses the madhya laya and with bol-bant and syncopation provides an element of play and liveliness, and makes one feel every rhythmic beat a deliberate count. In the Kirana, in the vilambit, the time-space is long, a mood of contemplation is inherent in such spacing and the delicate line, in good balance with it, deepens the effect. The delicacy of the line continues even in the madhya and madhya-drut layas, and the total effect is the profile as a style with its own logic. (*Example*)

And in the Atrauli, we have the line and the time-space utilised in still another way. Here the melodic line is not too delicate, but it is continuous with variety in its texture, in its timbre and volume or breadth.

STYLE VIS-A-VIS FORM

In sum: The different Gharanas in Khayal of the Hindusthani music have served to keep the Khayal form expressive and lively. In music, form and contents are nearly inseparable, but the apparent edifice can still be distinguished and it is always a useful exercise to understand a style vis-a-vis the form.

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OCTOBER 1979

MUSIC-DANCE-DRAMA FESTIVAL

IN AID OF

SABHA'S MEDICAL & EDUCATIONAL CENTRES

PROGRAMME (D.V.)

| | | | | |
|-----------|---|---|---|------------------------------|
| 21-10-79 | } | Kum. SHOBA NAIDU & Party | — | Dance Ballet |
| 6-00 P.M. | | (Directed by Vempatti Shri Chinna Satyam) | — | Padmavathi Srinivasam |
| 22-10-79 | } | RADHA & JAYALAKSHMI & Party | — | Voca |
| 8-00 P.M. | | | | |
| 23-10-79 | } | Shri M. S. GOPALAKRISHNAN | — | Violin |
| | | (Hindusthani Classical) | — | Tabla |
| 8-00 P.M. | } | PANDIT LALJEE GOKHALE | — | Vocal |
| 24-10-79 | | Maharajapuram Shri SANTHANAM | — | Violin |
| | } | Shri M. S. GOPALAKRISHNAN | — | Mridangam |
| 8-00 P.M. | | Umayalpuram Shri SIVARAMAN | — | |

DRAMAS

"Major" Sundararajan & his Troupe

of Ennessen Theatres, Madras

| | | | | |
|-----------|---|---------------------------|---|-----------|
| 25-10-79 | } | KAL THOON | — | 8-00 P.M. |
| 26-10-79 | | (New Drama) | — | 8-00 P.M. |
| 27-10-79 | } | IDHAYAM | — | 6-00 P.M. |
| 28-10-79 | | Shri K. S. GOPALAKRISHNAN | — | Flute |
| | } | Smt. T. RUKMINI | — | Violin |
| 6-00 P.M. | | Shri KAMALAKAR RAO | — | Mridangam |
| 29, 30, | } | T. S. SESHADRI | — | |
| 31-10-79 | | & Troupe (Drama) | — | |

V. H. Jayarao
S. Nilakantan
Hon. Secretaries

Violin Maestro's Odyssey

With his meticulous patina of scholarship and an uncomplicated but effective passion for the true ethos of Karnatak music, Prof. T. N. Krishnan, who has just returned from a very successful cultural tour of Australia, endeared himself to the music critics and fans 'down under'. That he has projected a true image of our great traditions in art will be evident from the following extracts of press comments notable for their emotive understanding and genuine enthusiasm for Karnatak music—Ed.

GERALDINE Brooks in the "Sydney Herald"

Professor Krishnan's music is good for both the ears and the soul. He is in Australia to perform and to take classes in Indian music and theory.

Professor Krishnan is a violinist, but the violin as he plays it is radically different from the familiar instrument of Western orchestras. When Professor Krishnan plays, he does not stand with the instrument resting on his shoulder. He sits cross-legged with the scroll of the violin resting on his foot.

It seems to be a more relaxed, flexible and logical position than the traditional Western one.

The sound is completely different, too. Guruvayur Dorai accompanies Professor Krishnan on the mridangam, the traditional Indian drum. Together they weave intense, complex, exciting patterns of sound.

No two performances are ever the same. Within the strict discipline of Indian classical music, they improvise and create, rather than reiterating an existing composition.

The violin has been used in Indian music for almost 100 years. "It is a perfect instrument for our music", Professor Krishnan says, "some instruments

do not have the capacity to be adapted for Indian music. The Western style flute for instance, does not allow enough "slide" between notes.

Professor Krishnan and Guruvayur Dorai have already given five concerts in Australia. There will be two more, on September 13 and 16, at the Australian Music Centre.

Professor Krishnan says he has been overwhelmed by the response to the concerts so far.

"We have had standing ovations. It has surprised and delighted me, that Australian audiences should feel so strongly about our music. . . .

Indian audiences expressing their joy is not new to me, but to get such a response from an Australian audience . . . it makes me feel as though I'm in India".

* * *

"NEWSLETTER" OF THE AUSTRALIAN SOCIETY FOR INDIAN MUSIC (SEPTEMBER 79)

Professor Krishnan's tour was arranged in Australia by Traditional Explorations which is run by Hugh Ellicott and Brad Warren. They had only two weeks notice of the musicians' intended arrival and the musicians' bio-data arrived a day after they did. To arrange a national

tour under these circumstances is close to impossible, but the Professor and Dorai are such considerate and gentlemanly people that Hugh and Brad's job has been made a real delight. Before the musicians arrived, Brad (in his grim manner) said "If this tour succeeds it is evidence of the intervention and greatness of God." If that's so, then God exists as everything has gone remarkably well for them. The three main performances in Sydney were well attended and at the Seymour Centre, the musicians received an enthusiastic standing ovation.

As far as we know, this is the first standing ovation ever given a visiting Indian musician. They deserve it! Their performances have been highly professional and consistently beautiful. The Professor and Dorai are magnificent ambassadors for Indian music. They are the first professional South Indian musicians to visit Australia and there could not have been a better introduction to Australian audiences. The Professor has been giving some lessons on the violin and he delivered a Paper on Indian music at Sydney University. A copy of that paper will soon be available from the Society or Traditional Explorations at \$ 2 each.

The Professor's tour takes him to Canberra, Adelaide, Melbourne, Northern NSW, Wollongong and of course, to the music weekend at "Ranelagh".

RESIDENTIAL WEEK-END

In conjunction with the Music Department of Sydney University, we are putting on a special residential week-end of Indian music and classes at Ranelagh, south of Sydney.

There will be classes, talks and performances by Professor Krishnan, Guruvayur Dorai, Professor Peter Platt, Keith Manning and others. There will be the best of Indian Music around an open log fire. "Ranelagh" Illawarra Highway, Robertson. Friday evening, September 14 to Sunday, September 16.

* * *

John Small in "THE CANBERRA TIMES" Dated 29-8-79

"T. N. Krishnan, Guruvayur Dorai and Hugh Ellicott. Recital of South Indian Music. University House, Monday, August 27.

The only European instrument to have gained much acceptance amongst Indian musicians is the violin, which unlike many others can readily be used to produce the elaborate ornaments and the minute gradations of pitch that are of the essence of Indian music.

Monday night's concert at University House featured one of the leading Indian violinists. T. N. Krishnan and the brilliant drummer Guruvayur Dorai, accompanied by Hugh Ellicott on the tambura—the tall, acrid-sounding plucked instrument used to provide a sustained harmonic background to the soloists.

In some ways the Indian violin is a different instrument from the European one. The size and shape of the instrument, and the bowing technique, are the same but the violinist plays cross-legged with the instrument held against his chest, like a treble viol, and the scroll resting on one foot. The top two strings are tuned down by a tone, giving the violin a G-D- G-D- tuning, so that the open strings can be used to complement the tambura back ground.

Professor Krishnan's masterly playing and the fascinating, endlessly varied

drum patterns produced by Guruvayur Dorai on the mridangam—a long two-ended tuned clay drum—made this recital impressive even though I could only intermittently pick up the detail of what the music was doing in the earlier items.

The attractive compositions that ended the program were rather more approachable by an outsider, and made me resolve yet again to make a sustained effort to learn how to listen to this ancient, elaborate, distinguished and—in its homeland—popular art."



The Cultural Traditions and Value of Chinese Music*

By

LOUIS CHEN

Director, The Chinese Music Archives, The Chinese University of Hong Kong.

Asian and Western music each has its own cultural tradition. Because of the differences in historical heritage, geographical environment, cultural and educational backgrounds of different regions, there are various forms of Asian music.

Music is closely related with language. As Asian languages are by and large more complicated than European languages, they are understandably more complicated as well. Asian music, because of this reason, cannot be fully explained in a few words.

I am from Hong Kong, which, though a British colony, has over 95% of its population composed of Chinese who live a Chinese way of life. Chinese music is flourishing there. Therefore, I come here to talk about the cultural tradition of Chinese music.

PLACE OF TRADITION

Every culture has its origin, which is

an accumulation of historical data involving a lot of labour, and evolved through successive generations. Music without a cultural origin is analogous to trees without roots or a pool of water without a source of replenishment. Therefore, when we see music as an art, we must pay attention to its cultural tradition.

Nowadays, many Asian musicians would like to learn from the West. Let's see how western scholars of music arrange courses in the music department of a university. *Studying of the compositions of Bach, Beethoven, Mozart and Haydn is a must. The new music of nowadays has not replaced the masterpieces of two hundred years ago.*

The cultural tradition of Western music is highly esteemed in the music department of every university. It is wrong for the Chinese musicians to ignore the cultural tradition of Chinese music

before studying and evaluating it.

VALUE OF CULTURAL HERITAGE

It is a common fallacy that everything is progressing, that things of today are better than those of yesterday, and things of tomorrow are better than those of today. It ignores completely the value of cultural heritage. Historians will tell us that this point of view is wrong. Many matters are progressing, but many are retrogressing; many has reached the best quality, neither progressing nor retrogressing.

For example: science, technology, commerce and industry are progressing, but so are the skills of our criminals. Law and order are at stake. Who dares to say that law and order in Hong Kong are not on the decline? The pornographic business is flourishing, while, on the other hand, social ethics and morality are deteriorating. As a child grows up, his father grows old. Portugal, Spain and Britain have all been losing their colonies. Some planets are degenerating. They will eventually vanish in space. I would be the last one to admit that 'progress' is the key word of our age.

SATURATION

Now, let us talk about 'saturated point'. Try to draw a perfect circle without using a compass, it is terribly difficult at the beginning. But after hard practice, one's skill will gradually be improved. At last there will be a point when the perfect circle will be drawn. And beyond that no more improvement can be made.

That is when one's skill of drawing perfect circles had reached its 'saturated point'. Similarly, when we tune a radio, we turn the indicator to the channel we need. When the indicator is not pointing

at the assigned frequency of that channel, we will not be able to hear the broadcast. When the indicator is turned closer and closer to the assigned frequency, the sound will become clearer and louder. After we have turned the indicator to the exact point of assigned frequency, the sound of that channel cannot be improved any more. We have reached the 'saturated point'. Confucius said, 'Be moderate in all activities.' That explains why new things are not necessarily better than old ones. That is also why one never underestimates the value of the music of the past.

TRADITION'S VALUE

'Discard the old ways of life in favour of the new.' This Chinese proverb is often quoted when we talk about social institutions, especially of those related with politics. In the field of art, this proverb is not valid. *We never give up an old art as a new one is born. If we do so, there will always be one form of art at any given time.* Imagine a garden with only one kind of flower and a zoo with only one kind of animal! While glass vases in modern style are manufactured nowadays, this is hardly a good excuse for smashing all the ancient porcelain vases made in the famous kilns of China. All the natural features and beings of nowadays are the same as those of hundreds and thousands years ago. Old matters are not always bad. The oracle inscription of Shang Dynasty, the stone and bronze inscription of Chou Dynasty, the square plain style writings of Han Dynasty and the cursive rapid style writings of the Wei and Chin Dynasties are valuable cultural heritages of Chinese calligraphy. The writings of Huang Hsi-Chih a thousand years ago are considered much better than the writings of modern people.

* Paper read at the International Symposium on Asia Music 1979 attended by Dr. S. Ramanathan, KALAKSHETRA, whose Report was published in "SHANMUKHA" July 1979.

In the field of art, new things are welcomed. But we must not discard the old critically so as to form a many-faceted world of art. From this one can see the value of traditional music.

WESTERNIZATION

In the last two hundred years, many of the Asian countries have been conquered by Westerners politically and culturally. Many countries managed to remain free. But they thought that accepting Western things is the only way to strengthening themselves. They absorbed the Western culture. No matter it is a passive or active movement, to absorb Western music culture blindly is by no means wise. As we know, spiritual life and materialistic life are two different things. Science, technology, agriculture and industry aim at utility. The Westernization of materialistic life is helpful to improve the national economy.

But art aims at the spirit. The Asians are not doing well in science and technology, therefore they have to learn it from the West. But they have inherited the excellent Oriental tradition of art. Why not develop a manner of one's own? Nowadays, many westerners love Oriental art. This is an honor for the Asians. There is no reason to give up our own cultural tradition in favour of those of the West.

VARIETY IN CULTURAL TRADITIONS

In the academic world, it is more meaningful to contribute one's special own than to copy and imitate the others. There are many special characteristics

of Chinese music. The music world needs different kinds of music. According to the Christian doctrine, all human beings are the people of God. Buddha said, 'All beings are equal.' Tze Hsia, a student of Confucius, said, "All men are brothers." All these are lofty ideals. In the past, many Christian countries fought against each other. At present, many Communist countries are hostile towards each other. In the countries with the same formal social structures, the ideal of a united society is still far off. How can art and music of different places, with different national characters and having emerged from different cultural backgrounds, reach a cosmopolitan stage? From this point of view, the value of different cultural traditions of music is obvious.

ART IS PASSION

Science is rational while art is passionate. Mechanization is needed in scientific technology but not in art. There is only one kind of 'physics' in this world. If there are two kinds of 'physics', one of them must be incorrect. Art is kaleidoscopic. Although the contents of hundreds and thousands of poems are different, all of these can be wonderful pieces. Although the scenes and objects shown in hundreds and thousands of paintings are different, all of these may be good looking in their own ways. *Although there are great differences between Western and Eastern music, both touch the heart.* From this, again, one can see the value of having different kinds of traditional music.

MUSIC AND LANGUAGE

Many people feel that Asian music is complicated because the Asian languages

are complicated. This is because singing is the most primitive kind of music. When we sing, we sustain the syllables of the words we speak in different rhythms. According to the *Book of History*, the song is primarily the singing out of words. We see that music is related to language. For different tone colors and forms of singing, we have different techniques and instruments to accompany it. Therefore, it is natural to have different forms of music for different forms of languages. This is the indirect relation between music and language. The ways to express feelings are under the influence of national characters. Some may be gentle and restrained. Some may be rash and straight forward. Therefore, we have different kinds of music which express feelings in various ways. From this, again, one can see the value of having different kinds of traditional music.

CHINESE MUSIC PEACEFUL

Confucianism, Buddhism and Taoism are the three kinds of philosophy which have directed the spiritual life of Chinese for more than a thousand years. The Confucians stress the importance of loyalty, filial love, love of one's fellow men, honesty and peace. Therefore, traditional Chinese music is gentle, peaceful. It keeps to its own rules and is always in well-balanced rhythms. The Taoists emphasize returning to nature and to live a quiet and inactive life. In this way, Chinese music always tries to show the beauty of the calm and wonderful nature.

The Chinese believe that sometimes silence is the best music. The Buddhists believe that the way to find one's true self is to look into one's heart. The Chinese musicians use 'Chin' as a medium to train

one's moral culture and to express one's true self. *Chinese music is calm and peaceful. It is a medium to train one's morality and to educate the others.* The music of the Beatles and Elvis Presley is wild and exciting. It is completely different from Chinese music. It aims at stimulating our nerves. That is what we called the 'true color' of a thing. *A hero, as well as a scholar, has his own 'true color'.* Sweetness is the 'true color' of sugar, as saltiness is the 'true color' of salt. One who criticizes that sugar is not salty enough knows nothing about taste. One who criticizes that Chinese music is not exciting enough knows little about music.

CHARACTER & COMPOSITION

An artist, no matter whether he is a sculptor, a painter, a poet or a musician, puts all his life and spirit into his compositions as he reaches the climax of his artistic life. *His national character and his own character will be dissolved into his compositions.* A composition without adding to the life and spirit of an artist is not an artistic piece. The creator of this composition is no more than a craftsman. The Asians have been placed under the impact of Western culture for over a hundred years. Many Asians have become experts of Western music. In international music contests, the Asian musicians sometimes do score higher marks than European musicians on skill, but rarely on style and taste. When they play Beethoven they simply lack the feelings of a German. They cannot be blamed because their lives and spirits belong to the Orient. It is impossible to change them into German ones.

Therefore, it is a thankless task to give up traditional Oriental music or to

Westernize Oriental music. Many Westerners come to China to try delicious Chinese dishes. They will be greatly disappointed if the Chinese serve them Western dishes the Chinese cooks have just learnt to make. To serve them with typical Chinese dishes is the right way. From this, again one can see the value of having different kinds of traditional music.

A RICH LEGACY

As I have said before, the special form and style of Chinese music are formed under the influence of Chinese thoughts and the Chinese language. There are other factors involved, such as literature, fine arts, traditional customs and manners, geographical environment. Chinese music has developed a manner of its own in the world of music. Moreover, we have inherited a rich legacy of music from our ancestors.

We have a rich collection of books on music. Up to the Tung-Chi period (A.D. 1162-1875) of Ching Dynasty, we have a collection of more than one thousand and four hundred books on music. According to the records in these books, there are over 260 kinds of musical instruments and 39 ways of writing scores. There are scores for the Chin, tz'u poems, operas, songs and other musical instruments. Except those of chin, no one knows the exact number of melodies in these scores. There are, for example, hundreds of scores for strings and flute of Canton and Chiu-chow regions in Kwangtung Province. They are completely different from each other. We can imagine that there are innumerable scores of this kind in every province of China. This is a treasure of traditional music

This is an endless and unlimited source of raw materials. Through the clever rearrangement of musicians, each man can be turned into different wonderful movements.

MUSIC AS CAREER

I do not, however, propose that we should sit at home and enjoy the legacy comfortably. A much better approach will be making use of it as a capital to develop music as one's career. It is necessary to compose new music on the foundation of traditional ones, like the budding of an old stump. If we want to grow a plum tree covered with beautiful flowers we need an old plum stump. It is impossible for one to follow the rules in an English grammar book one knows well to write good Chinese essays. One should study the great Chinese essays of the contemporary and ancient masters instead.

MUSIC EDUCATION

Finally, I want to report on the present development of education on Chinese music in Hong Kong. Since the Hundred Days' Reform (A.D. 1898), after Emperor Kuang-hsu accepted Kang Yu-wei's proposals, the traditional civil examination was abolished. The modern Western education system was introduced. From that time onwards, most of the Chinese believe that Westernization is the only way to save their country. People do not understand the fact that the functions of arts and science are completely different.

Western music education has also been introduced into schools. Traditional Chinese music has been ignored. *It is sad to admit that most Chinese students know nothing about traditional Chinese music.*

Last year (1978), I was invited by the Hong Kong Education Department to speak in a seminar of secondary school music teachers on Chinese music.

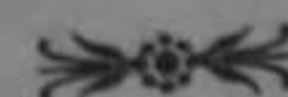
In the seminar, apart from talking about the history and theories of Chinese music, I emphasized the value of the cultural tradition. When most of the music teachers became interested in the history, theories and appreciation of traditional Chinese music, the Education Department set up a wonderful curriculum of Chinese music for secondary schools. Teachers' handbooks and teaching kits will be provided. We are introducing Chinese music in the music lessons of secondary schools. I am glad to be invited together with several friends in educational circles, to lend a helpful hand to this matter. Soon the curriculum will be carried out.

In the past, Chinese Music was a minor subject in the Music Department of the Chinese University of Hong Kong, and Western music was a major subject. But Chinese music is becoming a major subject from this year onwards as a result of my striving for it. There will be chances for those secondary school graduates who want to carry on their studies

in Chinese music. From 1979 onwards Chinese music will be put back to the right track of education. After ten years of formal training on Chinese music in secondary school and university, the youth in Hong Kong will more or less have some achievements on it.

SPOTLIGHT ON CHINESE MUSIC

In recent years, Chinese music has also received a fair amount of attention in some Western universities. Many post-graduate students write theses on Chinese music. I am glad to know that many of them obtain doctorate degrees. This is normal if they obtain a doctor degree on Western music because they have received 10 years of formal training in Western music. Those who write theses on Chinese music lack this ten-year formal training in Chinese music, and this is exceptional achievement. To bridge this gap in Chinese music education is a hard task. I have tried my best and my dream comes true in Hong Kong. I hope the scholars in this symposium would support me and give me their valuable opinions so as to ensure a bright future for Asian cultural tradition in the world of music.



Musical devices may go on being improved in various ways. Yet the greatness of the music will not depend upon them, but on whether great men are born to produce it—and that is a matter that obeys no laws which historians or biologists have discovered.

The conditions of the age influence the artistic creator, but it is the geniuses that mould the epoch—R. W. S. MENDL.

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News & Notes

The Presidentship of the internationally famous annual conference of the Music Academy is a sanctum into which only a few can enter. That the choice for the Presidentship of the ensuing 53rd Annual Conference of the Academy in December 1979 has fallen on Prof. K. S. Narayanaswami is a matter for rejoicing, not only among all those connected with the Shanmukhananda Fine Arts & Sangeetha Sabha in one way and another—he is the Principal of our Sangitha Vidyalaya—but also by everyone who loves and reveres all that is best and true in classical Karnatak music. As a superb Vainika and as a musician-cum-musicologist (how rarely have these two steeds of the chariot of classical music been properly harnessed!), he has few equals.

His is a mind that has lived and thought and felt musically for over 45 years, thereby bringing a clarified understanding to Karnatak music, both in presenting it to the public and teaching it to students. The restrained and chaste style of his Veena playing is a reflection of the truth that "Style is a relationship between Form & Content; and where the Content is less than the Form, the language will seem flamboyant". The latter contingency has never arisen as far as K S N is concerned. On the contrary, in avoiding even the slightest touch of flamboyancy, his playing tends to veer towards a simplicity and terseness which only mellowed musical minds can fully appreciate. Shri Narayanaswami has in fact that subtle bias of temperament which, for instance, enables him to settle a contro-

versy convincingly, without fuss and without leaving any bitterness behind. The man and his music is a product of the distillation of years of careful study and analysis. By temperament, he may seem a little away from the madding crowd of platform musicians, but he can be very much in the centre of what counts for a truly classical, ratiocinated approach to our music. To these adorable qualities, Sri Narayanaswami adds a modesty and freedom from "donnishness" that have made his wisdom easily accessible to all, from the top performing maestros at one end, to the immature but eager tribe of learners at the other. We congratulate the Music Academy on the apt choice of President for their prestigious annual conference.

The Tirumalai-Tirupathi Devasthanam and the diligent band of musicians, musicologists and scholars engaged in the resurrection of that immortal bard of the Seven Hills, Sage Annamacharya, (1408-1503 A.D.) have laid present and future generations of bhakthas and music lovers under a deep debt of gratitude. As S. R. Janakiraman pointed out in his exhaustive essay on the subject in "Shanmukha" of April 1979, the current researches initiated by the late Sangita Kalanidhi Ananthakrishna Sarma are yielding a wealth of interesting musical resources such as the ragas in vogue in the 15th Centenary—many of which have gone into oblivion since—and Annamayya's outpourings of soul through them. Devotees of the Lord of the Seven Hills cannot indeed miss the

"fine careless rapture" in his songs nor fail to have the "greatest empathy for the great sage who can relate art to life, music to poetry . . . the thread linking vision to dreams . . . the inseparable human compound of ecstasy and genius . . . the blends of passionate commitment and unquenchable youngness of heart"—to borrow the vivid observations of Yehudi Menuhin in another context.

The Gramophone company of India has shown admirable initiative in getting many songs of Annamacharya recorded by that unique musician and selfless devotee Dr. M. S. Subbulakshmi, thereby bringing partial fruition to the great efforts made by the Tirupati Devasthanam to restore Annamacharya to his true proportions as a saint and a bard. The records were released by the President of India in Delhi and by other dignitaries at centres like Calcutta, Bangalore, Bombay, Hyderabad and (appropriately enough) by Dr. Semmangudi Srinivasa Iyer at Madras, following the Navarathri festival.

The 6 songs viz. "Sriman Narayana" (Bauli), "Manujudai Putti" (Abhogi), "Bhavamu Lona Bahya" (Suddha Dhan-yasi), "Ksheerabdi Kanyakaku" (Kuranji) "Dolayam" (Khamas), "Cheri Yaso-daku" (Mohanam), released in the first batch are art treasures and will certainly find their way into all Indian homes, as their appeal is as much to the inner as to the outer ear. Rupert Brooke's famous lines viz., "*Radiant raindrops couching in cool flowers . . . sweet water's dimpling laugh from tap or spring*" are recalled to our minds by the songs in Kuranji and Khamas. MSS radiates bhakti and happiness through these alluringly silken songs. Great as she is as a singer, she is greater still as a vehicle of ineffable devotion.

The absence of the motive for profit, evidenced in the gesture making over the royalties accruing from the sale of these and future records to the Tirupati Devasthanam, has invested the whole effort with rare dignity and exaltation.

* * *

The Tamil Nadu Government's decision to establish a College for Karnatak music at Madurai, that hoary Centre of literature and culture was a very wise thing. Interest in learning Karnatak music is ever widening and with the gurukula system obsolete, there is no other way in which the spread of musical teaching can be achieved. The selection of Sri T. M. Thyagarajan as Principal of the institution is most appropriate: few have his wide and deep knowledge of classical music and he is second to none in his sense of dedication and commitment. The College teaches Karnatak music (vocal), violin, Veena, Mridangam, Nagaswaram, Thavul and Bharatha Natyam for the Vidwan diploma. There are at present 26 students learning vocal (pre-Vidwan, and Vidwan) 9 students for violin, 5 for mridangam, a handful in the rest. The strength will doubtless increase in course of time, as the full complement of teaching staff take up their positions. Meanwhile, the college has got off to a good start and under the dynamic leadership of TMT will achieve its goals.

* * *

Tailpiece

He who is not in some measure a pedant, though he may be wise, cannot be a very happy man—the soldier mounts the breach with joy; the miser deliberately starves himself to death; the mathematician sets about extracting the cube root with enthusiasm—WILLIAM HAZLITT.

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நவ வித பக்தி*

By

Smt. R. VEDAVALLI

(Lecturer in Music, Teachers College of Music, Music Academy, Madras.)

பாதஸேவனம்

இது ஒரு முக்கியமாகக் கருதப்படும் அங்கம். பாதஸேவனம் என்னும் கைங்கரியத்திற்கு முக்கியத்துவம் கொடுத்தது பரதனே என்று சொல்ல வேண்டும். பரதன் ராம பாதுகையை தன் சிரசின் மேல் சுமந்து, அதற்கு பட்டாபிஷேகம் செய்து வைத்து, அந்த பீடத்திற்கு கீழ் உட்கார்ந்து கைங்கரியம் செய்தது இந்த பக்தி மார்க்கத்தின் முக்கியத்துவத்தை நன்கு விளக்குகிறது. ஸ்ரீவைஷ்ணவ சாரியரான ஸ்ரீ மத் வேதாந்த தேசிகர் பகவானின் பாதுகையின் மீது “பாதுகா ஸஹஸ்ரம்” என்று ஆயிரம் சுலோகங்கள் கொண்ட ஒரு நூல் இயற்றியிருப்பதி லிருந்து இந்த பாத ஸேவனத்தின் முக் யத்துவம் தெளிவாகிறது.

பண்டைய காலத்திலிருந்து இந்து மதத்தினர் இந்த ஸேவையை கையாண் டிருக்கின்றனர். இதற்கு அத்தாட்சி பல கேஷத்திரங்களில், பல மூர்த்திகளின் பாதங்களை விஷ்ணுபாதம், சிவ பாதம், ராம பாதம் என்று குறிப்பிட்டு வணங் குகிறார்கள். பெளத்த மதத்தினரும் பாதுகை வழிபாட்டை முக்கியமாக கொண்டிருந்தார்கள். ஸ்ரீ ராம பாதத் திற்கு இரண்டு முக்கியத்துவம்: ஒன்று அகலியைக்கு சுயரூபம் கொடுத்தது. மற்றொன்று அயோத்தியை தன் பாதுகை மூலம் அரசாண்டது.

ஸ்ரீ தியாகராஜர் ‘ஸ்ரீ ராம பாதமா நீக்ருபசாலுனே’ என்ற கீர்த்தினத்தில் ‘பிரமன், ஸனகர், ஸனந்தனர், இந்தி ரன், நாரதர் முதலியோரால் பூஜிக்கப் படும் ஸ்ரீ ராமனின் திருவடியே! உன் கருணை மாத்திரமே எனக்குப் போதும்’ என்று சொல்லுகிறார். ‘நீ பதபங்கஜ முலனு’ என்கிற பேகட ராகக்ருதியில் ‘தாமரையை ஒத்த உன் பாத கமலங்களை நான் திடமாக நம்பியிருக்கிறேன்’ என்று சொல்லி அந்தத் திருவடிகளின் பல லீலை களை குறிப்பிடுகிறார். அதோடு “ஸந்தே ஹமுனு தீர்ப்பவையா”? என்ற ராமப் ரியா கீர்த்தனத்தில் ஸ்ரீ ராமபிரானின் திருவடிகளின் உயர்வைச் சொல்ல சில கேள்விகளை பகவானிடமே கேட்கிறார். “அயோத்தியை இருப்பிடமாகக் கொண்டவனே! நந்தன் முதலியோரால் பூஜிக்கப்படும் உனது திருவடிகள் உயர்ந் தனவா? அல்லது அயோத்தியுடன் சம் மந்தப்பட்ட உனது பாதுகைகள் மேலா னவையா? இந்த எனது ஸந்தேஹத்தை தீர்த்து வைப்பாயாக” என்று கேட்கிறார் இதே போல் ‘ரகுநாயகா நீ பாதமுல’ என்கிற க்ருதியிலும் ‘ஸ்ரீ மானினிமனோ ஹர’ என்ற கீர்த்தனத்திலும் திருவடித் தொண்டின் மஹிமையை நன்கு விளக்கு கிறார். முக்கியமாக ‘ஸ்ரீ மானினி’ க்ருதி யில் “வெகு நாட்களாக நான் உன்னைக் கோருவது ஒன்று தான். இதை ஆயிரம் முறை சொல்ல வேண்டுமா? ஸ்ரீமான் களாகிய உன் ஸஹோதரர்கள் உனக்கு

புரிந்து வரும் திருவடித் தொண்டிற்கே நான் ஆசைப்படுகிறேன்” என்று பாத ஸேவையைப் பரிந்து வேண்டுகிறார்.

இந்த பாதஸேவனத்தின் பெருமையை பலக்ருதிகளில் சொல்லியும் போதாமல் “ஏவரமடுகுதுரா” என்ற கல்யாணி ராக கீர்த்தனையில் ராமனைக் கேட்கிறார் “ராமா! உன்னிடம் என்ன வரம் வேண்டு மென்று கேட்பேன்? உனது பாதகமலங் களை என்றும் விடேன் என்ற உயர்ந்த வைராக்யம் வாயு குமாரனான ஹனு மானின் உரிமை ஆயிற்று. உன் பக்தர் களை பாலிக்க நீ பார்க்கும் கடைக்கண் பார்வை சத்ருக்னனின் வச மாயிற்று! உன் மஹிமை பொருந்திய பாதுகைகளை ஒரு போதும் மறவாது தரிசித்து மனம் கறையும் பக்தி ரஸம் பரதாழ்வானின் சொத்தாயிற்று. உன் திருவுள்ளத்தின் போக்கை அனுசரித்து, உண்ணாது உறங் காது, உனக்கு தொண்டு செய்யும் வாய்ப்பு லக்ஷ்மணனின் பேர திருஷ்டமாக அமைந்தது! அவனே நான் “ஸோஹம்” என்ற அத்வைத அனுபூதி சீதையின் வசமாயிற்று! ஆக நான் உன்னிடம் எதைத் தான் கேட்பேன்? நான் தேவேந் திரப் பதவியையும் வேண்டேன். உன் பக்தி என்பதைத் தவிர வேரெந்த வர மும் வேண்டேன்” என்று உள்ளம் உருகிக் கதறியிருக்கிறார். இதையே தொண்டரப் பொடி ஆழ்வார் “திருமாலை” என்கிற தன் நூலில் “பச்சைமா மலைபோல் மேனி பவளவாய் கமலச் செங்கண்— அச்சதா அமரேரே ஆயர்தம் கொழுந்தே என்னும்—இச் சுவை தவிரயான் போய் இந்திர லோகமானும் அச்சுவை பெறி— னும் வேண்டேன் அரங்கமா நகருளானே” என்கிற பாசரத்தில் அழகாக சொல்கிறார்.

ஸ்ரீ புரந்தர தாஸர் “பிடே நின்ன பாதவ” என்கிற தேவர் நாமாவில் “வெறுக்காமல் என் கோரிக்கையை நினை வேற்றாவிட்டால் உன் பாதங்களை விட மாட்டேன்” என்கிறார். “மரெய்பேடா மனவே நீனு” என்ற பாடலில் தனது

மனத்திற்கு உபதேசிக்கிறார்: “ஹரியின் பாதத் தாமரைகளை என்றும் மறவாதே! அது ஒன்று தான் சரண் அடைந்தவர்களை காக்கும். சாதுக்களுடைய உறவை நாடி, வேத சாஸ்திரங்களை சுற்று, ஆனந்தத்துடன் வேதங்கள் புகழும் அந்த சிவந்த திருவடித் தாமரைகளையே சதா தியானம் செய்”. இவ்வாறு பாத ஸேவனத்தின் மஹி மையைப் பெரியோர்கள் எல்லோரும் ஒரு முகமாக வர்ணித்திருக்கிறார்கள்.

ஸ்ரீசயாமா சாஸ்திரிகள் தம்முடைய “மறிவேர கதி” என்ற ஆனந்த பைரவி கீர்த்தனையின் ஸ்வரஸாஹித்யத்தில் இந்த பாத ஸேவனத்தின் பெருமையை அழகாக சொல்லியிருக்கிறார். வேதாந்த தேசிகன் ‘வரத ராஜ பஞ்சாசத்’-இல் “ஸத்யம் சபே வாரண சைல நா த வைகுண்ட வாஸேபி நமே பிலாஷ: உன்னை ஸேவித்துக் கொண்டிருக்கும் இன்பத்தைவிட எனக்கு வைகுண்ட வாஸத்திலும் ஆசையில்லை என்கிறார். “தாமரைக் கண்ணு தங்களுடைய ஸேவ னத்தை நான் பல விதங்களில் செய் வேனாக. உமது பாதுகைகளை சிரஸில் வகிப்பேனாக. முரன் என்ற அஸுரனை கொன்றவனே உமது பாதங்களை பிடித்து ஸந்தோஷமாக உபசரிப்பேனாக” என்று பாதஸேவனத்தைப் பற்றி சொல்லு கிறார் ஸ்வாதித் திருநாள்.

5. அர்ச்சனம். இதுவும் நித்ய பூஜை யில் முக்கிய பாகம். பகவன் நாமத்தைச் சொல்லி புஷ்பங்களினால் பகவானை அர்ச் சனை செய்வது பரமானந்தத்தைக் கொடுக்கக்கூடியது. இந்த முறையில் ஸ்ரீ தியாகய்யர் தம் ஆயுள் பூராவும் நடத் திய இந்த விசேஷமான தொண்டுகள், ஒன்று—ராமனுடைய விக்ரஹத்திற்கு நாமாவானிகளின் மூலம் நித்ய பூஜை செய்தது; இரண்டு—உதல்லலம் பிரதாய கீர்த்தனைகள் என்று ஒரு தொகுப்பை இயற்றி ராமனுக்கு நித்யோத்ஸவம் செய்து 16 விதமான உபசாரங்களை செய்தது. தியாகய்யர் தினமும் ஸ்ரீராம

*இந்த கட்டுரையின் முதல் பாகம் ஜூலை மாதம் “ஷண்முகாவில்” பிரசுரிக் கப்பட்டது.

னுக்கு தாம் அர்ச்சனை செய்யும் புஷ்பங்கள் என்ன வென்ற குறிப்பை “துளஸீதளமலசே” என்ற க்ருதியில் சொல்லியிருக்கிறார். ஸரஸ்ரஹ (தாமரை), புன்னாக (புன்னை) சம்பக (சண்பகம்) பாடல (பாதிரிப்பு) குரவக (முட்குறிஞ்சி) கரவீர (அலரி) மல்லிகா (மல்லிகை) ஸுகந்தராஜ (நீலோற்பலம்) ஆகிய எட்டு புஷ்பங்களை விவரித்திருக்கிறார். “துளஸீ பில்வ” என்ற மற்றொரு கீர்த்தனத்தில் நறுமணம் வீசும் துளஸீ பில்வம், இவற்றின் தளங்களையும் மல்லிகை, தாமரை முதலிய மலர்களையும் கொண்டு ‘உன் திரு மார்பிலும், முகத்திலும், சிரத்திலும், கரங்களிலும், திருவடிகளிலும், மனம் கரைந்து, பரமானந்தத்துடன் அனவரதமும் நான் செய்யும் அர்ச்சனையை மனமுவந்து ஏற்றுக் கொள்” என்று வேண்டுகிறார்.

ஸ்ரீ புரந்தர தாஸர் “நான் நின்னோள் அன்ய பேடுவதில்ல” என்ற பதத்தில் சரீரத்துடன் உள்ள ஒவ்வொரு அவயத்திற்கும் கட்டளை இடுகிறார்: “என் தலை உனது சரணத்தில் இருக்கட்டும், கண்கள் உன்னையே பார்க்கட்டும், காதுகள் உன் கீதங்களையே கேட்கட்டும், உன்னுடைய நிர்மால்யத்தையே என் நாசி நுகரட்டும், நாக்கு உன்னையே கொண்டாட்டும், கரங்கள் இரண்டும் உன்னையே அர்ச்சித்துக் கொண்டிருக்கட்டும், சரணங்கள் தீர்த்த யாத்திரை செய்யட்டும், மனம் உன்னிலேயே நிலைத்திருக்கட்டும்” என்று அந்தந்த அங்கத்தால் செய்யக் கூடிய அர்ச்சனையை அறுதியிட்டு விடுகிறார்.

இதே போல் “தலையே நீ வணங்காய்” என்றதேவாரத்திலும் “ஜிஹ்வே கீர்த்தய கேசவம்” என்ற முகுந்த மாலை கலோகத்திலும் இதே கருத்துக் காணப்படுகிறது. வாத்ஸ்ய வரதாச்சாரியர் என்ற வைணவ ஆசாரியர் எழுதியுள்ள “பிரபன்ன பாரிஜாதம்” என்ற நூலில் அந்தரங்க பக்தி

யின் அர்ச்சனைக்கு உபயோகிக்கப்படும் எட்டு புஷ்பங்களை குறிப்பிடுகிறார்.

அஹிம்ஸா ப்ரதமம் புஷ்பம்
புஷ்பம் இந்த்ரிய நிக்ரஹ:
ஸர்வ பூத தயா புஷ்பம்
க்ஷமா புஷ்பம் விசேஷத:
க்ஞானம் புஷ்பம், தப: புஷ்பம்
த்யானம் புஷ்பம் ததேவ ச
ஸத்யம் அஷ்ட விதம் புஷ்பம்
விஷ்ணோ: ப்ரீதி கரம் பவேத்.

தியாகராஜ ஸ்வாமிகளின் கிருதியிலும், எட்டு மலர்களே காணப்படுவது நமக்கெல்லாம் வியப்பை அளிப்பதாய் இருக்கிறது. தியாகய்யர் வெளிப்படையான அர்ச்சனை புஷ்பங்களை கூறினார்; வரதாச்சாரியர் அந்தரங்க பூஜையின் அங்கங்களை புஷ்பங்களாகக் கூறினார்.

‘கார்முகில் வண்ணனே நான் தினந்தோறும் திரி கரணங்கள் (மெய்-வாக்கு-மனம்) இவைகளால் தங்களை ஆராதிக்கிறேன்’ என்று ஸ்வாதித் திருநாள் தன்னுடைய ‘ஆராதயாமி கரணத்ரயேண ஹம்’ என்ற கிருதியில் அழகாக கூறுகிறார்.

6. வந்தனம். கடவுளுக்கு அளிக்கும் வணக்கம் என்பது வந்தனம் என்றும் மார்க்கம் “வந்தனமு ரகு நந்தன” என்கிற கீர்த்தனையில், பகவானின் ஒவ்வொரு லீலைகளையும் சொல்லி, ஒவ்வொன்றுக்கும் நமஸ்கரிக்கிறார் தியாகராஜர். “தண்டமு பெட்டேனூரா” என்ற கீர்த்தனத்தின் சரணத்தில் “பேருகா, ப்ரதிஷ்டகா, ஊருகா, நிந்நு நம்மிதி” என்று கேட்கிறார். “பேருக்காகவா? ஊருக்காகவா? கீர்த்திக்காகவா. உன்னை நம்புகிறேன்? இம் மனிதர்களை நம்பாது உன்னையே வணங்கும் என்னைச் காத்தருள்” என்று முறையிடுகிறார். “இல்லோ ப்ரணதார்த்தி

ஹருடு” என்ற அடாண ராக கீர்த்தனத்தின் சரணத்தில் வந்தனத்தின் ஒரு அங்கமான ஸாஷ்டாங்க நமஸ்காரம் என்ன என்பதை விவரிக்கிறார். உடம்பின் எட்டு அங்கங்களும் தரை மீது படுமாறு நமஸ்காரம் செய்வதே ஸாஷ்டாங்க நமஸ்காரம் என்பது. கர, சரண, உரமு, நொஸலு, புஜமுலு, — கைகள் இரண்டு, கால்கள் இரண்டு, மார்பு, நெற்றி, தோள்கள் இரண்டு ஆகிய அவயவங்களும் பூமியில் பதியுமாறு வந்தனம் செய்யவேண்டும் என்கிறார். இந்த கீர்த்தனையில் கேட்கிறார், “இவ்வாறு நான் உன்னை ஸாஷ்டாங்கமாக வணங்கி, நீயே சரண என்று முறையிட வில்லையா? வணங்குபவர் துயர் தீர்ப்பவன் என்று இவ்வுலகில் யார் உனக்கு பெயர் இட்டனர்? உன்னை நினைந்து, உள்ளம் உருகி, வெகு காலமாக உன் திருவடிகளில் தண்டனிட்ட என்னிடம் உனக்கு தயை இல்லாமல் போயிற்றே” என்கிறார்.

ஸ்ரீ புரந்தர தாஸர் “சரணு நினகே” என்ற கிருதியிலும், “சரணு சக லோத்தார” என்ற கிருதியிலும், வந்தனத்தின் பெருமையை, அழகாக சொல்லியிருக்கிறார். “சரணு சகலோத்தார என்னும் கிருதியில் “எல்லோரையும் கை தூக்கி விடுபவனும், அரக்கர்களை அழிப்பவனும், ஆகிய ஸ்ரீ ராமனை சரண அடைகிறேன். அயோத்தியா பட்டணத்தில் வசித்து பக்தர்கள் விரும்பும் அனைத்தையும் கொடுப்பவனென்று புகழ் படைத்த ராமனை வந்தனம் செய்கிறேன்” என்கிறார்.

வந்தனம் என்னும் மார்க்கத்திற்கு பாடிய ‘வந்தே தேவ தேவ’ என்ற க்ருதியில் ஸ்வாதித் திருநாள் ‘மிகுந்த புண்யத்தின் இருப்பிடமான யசோதா தேவியின் மடியில் வளர்ந்ததும், நன்றாக சிவந்ததும், தனக்கு அபாயமின்றி துஷ்டனான சகடன் என்ற அகரனின் ப்ராணனை தொலைத்ததும் அழகிய நாதமுடைய நூபுரத்தால் எப்போதும் விளங்

குவதுமான பாதத் தாமரைகளை நான் வணங்குகிறேன்’ என்று மிக ரஸமாக வந்தனத்தை வர்ணிக்கிறார்.

7. தாஸ்யம் தாஸனாக இருப்பது போல் பாவித்து வேலைக் காரனாக பணி செய்து, பகவானிடம் பக்தி செய்து, அதனால் திருப்தி அடைவது “தாஸ்யம்” எனப்படுவது. இவ்வழிக்கு தகுந்த உதாரணபுருஷர்கள், அனுமானும், லக்ஷ்மணனும்: பரதனுடைய பக்தியையும் தாஸ்ய பக்தி என்று சொல்லுவார்கள்.

ஸ்ரீ தியாகய்யா தனது “தவதாலோ ஹம் என்ற கிருதியில் “நான் உன் அடிமை” என்று திரும்பத் திரும்ப சொல்கிறார். “பண்டுரீதி” என்கிற க்ருதியில் “ராமா! உனது சமூகத்தில் சேவகனாக பணிபுரியும் பேற்றை எனக்களிப்பாயாக. உனது பக்தியினால் ஏற்படும் உடல் சிலிர்ப்பு என்ற கவசமும், ராம பக்தன் என்ற முத்திரை வில்லையும், ராம நாமம் என்னும் சிறந்த போர்வாளும் இந்த தியாக ராஜனிடம் விளங்குகின்றன. ஆகவே “அய்யனே! உன்னை உன் சேவகனாக ஏற்றுக் கொள்” என்று வேண்டுகிறார்.

முகுந்த மாலையில் குலசேகர ஆழ்வார் இன்னும் ஒரு படி மேலேயே போய் ‘மஜ்ஜன்மன: பலமிதம்’ என்ற ஸ்லோகத்தில் “த்வப்ருத்ய ப்ருத்ய பரிசாரகப்ருத்ய ப்ருத்திய, ப்ருத்ய ஸ்ய ப்ருத்ய இதிமாம் ஸ்மர லோக நாத”.

“எம்பெருமானே! தேவரீருடைய தாஸனுக்கு தாஸனுடைய, பரிசாரகனுக்கு, தாஸ தாஸனுக்கு வேலைக்காரனுடைய வேலைக் காரன் நான்” என்று சரமாவதி தாஸனாக நீ நினைத்து விட்டால் இதற்கு மேற்ப் பட்ட வேறு ஒரு அனுக்ரமம் வேண்டுமோ? இதையே தான் நான் பிரார்த்திப்பது” என்கிறார்.

“ஏவர மடுகுதுரா” என்ற கீர்த்தனை யில் த்யாகய்யர் நான்காவது சரணத் தில் லக்ஷ்மணன் தினமும் ராமனுடைய திருவுள்ளத்தை அறிந்து தாஸனாக கைங் கரியம் புரிந்ததை மிக அழகாக வர்ணிக் கிறார். “வாரமுநீது மனஸு தாரி நனுஸரிஞ்சுக நேரமுலேகனு யாஹாரஸு ஷுப்துலனு நிவாரண முஜேயு, பரிசாரக பாக்யமலங்காரியகு ஸுமித்ர குமாருனி பாலைநதி” என்கிறார்.

ஸ்ரீ புரந்தர தாஸரோ “தாஸன மா டிகோ என்ன” என்ற பாடலில் “என்னை உன் தாஸனாக ஏற்றுக் கொள். கருணை யோடு கூடினவனான நீ என்னை துன் புறுத்துவானேன்? என்னை காப்பாற் றாமல் மோசம் செய்வது ஏன்?” என் கிறார்.

“கருண கவசவென்ன ஹரணக்கெ தொடிஸோ சரண ஸேவே யெனகே கொடிஸோ”

உன்னுடைய கருணையாகிய கவசத் தை எனக்கு அணிவிப்பாயாக. உன் திருவடியில் வேலை செய்யும் பாக்யத்தை எனக்குக் கொடுப்பாயாக” என்று தாஸ்ய பக்தியை கூறுகிறார்.

ஸ்ரீ முத்துஸ்வாமி தீக்ஷிதர் திருத் தணி கேத்ரத்தில முதன் முதலாக பாடிய எட்டு கீர்த்தனங்களில் ஆறாம் வேற்றுமை கொண்ட “பூர்வி” ராகத் தில் இயற்றப் பட்ட “ஸ்ரீ குருகுஹஸ்ய தாஸோகம்” என்று கருதியில், “ஸ்ரீ குருகு ஹனுடைய அடிமை நான்; குருகுஹ னே நான்” என்று அத்வைதானு பூதி யையும் சேர்த்துப் பாடுக்கிறார்.

குருகுஹன் தன் அடிகளைத் தொழுபவர் களுக்கு புக்தி முக்திகளைத் தருபவர்; தேஜோ மயமானவர், எல்லாவற்றிற்கும் அப்பால் இருப்பவர்; இப்படிப்பட்ட குரு

குஹனுடைய அடிமை நான்” என்று கூறுகிறார். “பரமபுருஷ நனுகர்ம” என்று தொடங்கும் இந்த க்ருதியில் ஸ்ரீ மஹா ராஜா ‘அறிந்ததும், அறியாததும் விதிக் கப்பட்டதும், விலக்கப்பட்டதுமான எல்லாச் செயல்களையும் ஹே பத்மநாப, தங்களுடைய அடிமையான நான் தங் களிடம் ஸமர்பிக்கிறேன்’ என்கிறார்.

ஸக்யம்

8. உண்மையான ஸ்நேகிதனாக இருந்து பணிபுரிய ஆசைப்படுவது ஒருவித பக்தி. ஸ்ரீ தியாகய்யர் “செலிமினி ஜலஜாக்ஷு” என்ற க்ருதியின் கடைசி சரணத்தில் “ராமனை நண்பன் என்றே நம்புகிறேன்” என்று. பாடுகிறார் “தய ரானி தய ரானி” என்ற ப்ரஹ்லாத பக்தி விஜயக் கீர்த்தனத்தில் “ஸ்ரீ த்யாக ராஜுனி செலிகாடு நீவே ராமா” என்று ராமனோடு தனக்குள்ள ஸ்நேக பாவத்தைத் தெரியப் படுத்துகிறார். “செலிகாடு” என்றால் நண்பன் என்று பொருள். “தியாக ராஜரின் உயிர்த் தோழனும் நீயே” என்கிறார்.

புரந்தர தாஸர் “எந்தப்பிகொம்பே” என்ற பாடலில் எந்நாள் உன்னை ஆலிங்கனம் செய்து கொள்வேனோ? என்கிறார். ஸாது ஸஜ்ஜனங்களை மறவாமல் காக்கும் கிருஷ்ணபகவானை எப்பொழுது தழுவிக்கொள்வேனோ என்று பாடுக்கிறார். ஆலிங்கனம், தழுவுதல், இவை ஸம நிலையில் உள்ள நண்பர்களால்தான் செய்ய முடிகிற கார்யம். இதே கருத்தை தியாகராஜ ஸ்வாமிகளும் “எந்துகென கிலிந்துரா” என்ற க்ருதியில் அமைத் திருப்பது குறிப்பிடத்தக்கது. 16-ம் நூற்றாண்டில் வாழ்ந்த லாரன்ஸ் துறவி என்பவர் கடவுளை இந்த ஸக்ய பாவத்தில் வழிப் பட்டதை ராஜாஜி அவர்கள் “தோழமை யோகம்” என்ற பெயரில் அழகாக எழுதியிருக்கிறார். அர்ஜுனன் கிருஷ்ண பரமாத்மாவைத் தோழனாகவே

கருதி, பக்தி செலுத்தியது பகவத் கீதை யில் கூறப்படுகிறது. கிருஷ்ணனுக்கு “பார்த்தஸகன்” — அர்ஜுனனுக்குத் தோழன் என்ற பெயரும் உள்ளது. இத் தகைய பக்தி மார்க்கம் கிருஸ்துவ மதத் திலும் இருந்திருக்கிறது என்று முன் சொன்ன லாரன்ஸ் துறவியின் பக்தியி லிருந்து தெரியவருகிறது.

ஆளவந்தார் தன்னுடைய ஸ்தோத்ர ரத்னம் என்ற நூலில் ஒரு சுலோகத்தில் கருட பகவான் தோழனாகவும், தாஸ னாகவும், வாகனம், இருக்கை கொடி, ஆகிய பல நிலைகளிலிருந்து பக்தி புரிந்தது பற்றி அழகாக சொல்லுகிறார்.

“தாஸ: ஸகா வாஹனம் ஆஸனம்,
த்வஜோ
யஸ்தே விதானம், வ்யஜனம்
த்ரயீமய:
உபஸ்திதம் தேன புரோகருத்மதா
த்வதங்க்ரிஸம்மர்த்த கிணங்க
சோபிநா”

இந்த சுலோகத்திற் கருடன் மீது பக வான் ஆரோஹணம் செய்யும்பொழுது அவருடைய திருவடி ஸ்பர்சத்தினால் ஏற் பட்ட தழும்புகளினால் ப்ரகாசிப்பவன் கருடன் என்று ஸக்ய பக்தி, தாஸ்ய பக்தி இரண்டையும் சேர்த்து அழகாகச் சொல்கிறார் யாமுனாச்சாரியார்.

9. கடைசியாக: ஆத்ம நிவேதனம் பக்திகளில் முக்கியமாக ஆத்ம நிவேதனம் தன்னை முழுமையாகக் கடவுளுக்கு அர்ப்ப பணித்துக் கொள்வது. இதை ஸ்ரீ வைஷ்ணவ ஸம்ப்ரதாயத்தில் ப்ரபத்தி அல் லது சரணாகதி தத்வம் என்று சொல் வார்கள். ஸ்ரீ தியாகய்யர் “கால ஹரண மேலரா” என்ற க்ருதியில் “தின தின முனு திரிகி திரிகி. திக்குலேக சரணு ஜோச்சி, தனுவு தனமு நீதேயண்டி தியாகராஜவினுதராமா” அனுதினமும் இங்கும் அங்கும் திரிந்து திரிந்து,

திக்கற்று உன்னையே சரண் அடைந்து என் உடல் பொருள் சகலமும் உனது என்று துணிந்தேன்” என்று ஆத்ம சமர்ப்பணம் செய்கிறார். இதே அபிப்ரா யத்தை ஸ்ரீ வேதாந்த தேசிகர் அடைக் கலப்பத்தில் “பத்தி முதலாமவற்றில் பதி எனக்கு கூடாமல் எத்திசையும் உழன் றோடி இளைத்து விழும் காகம் போல், முக்தி தரும் நகர்ஏழில் முக்யமாம் கச்சி தன்னில் அத்திகிரி அருளாளர்க்கு அடைக் கலம் நான் புகுந்தேனே” என்று கூறு கிறார்.

மேலும் பக்தி மத ப்ரவர்த்தகரான ராமானுஜர் “சரண கதி கத்யம்” என்ற தனி நூலையே இயற்றியுள்ளார்.

மேலும் தியாகய்யர் பாடியுள்ள “ராம பாஹி” என்ற க்ருதியிலும் தன்னுடைய சகலத்தையும் அர்ப்பணம் செய்கிறேன் என்கிறார். “நன்னு விடிசி கதவகுரா” என்ற க்ருதியில் “இந்த தியாகராஜனின் சரீரம் உன்னைச் சேர்ந்த பொருள்” என்று தன்னையே சமர்ப்பணம் செய்து விடுகிறார். “எரிக்கும் வெய்யிலில் நிழல் கிடைத்தது போலும், மூச்சை அடக்கிக் கடலில் மூழ்கி, ஆணி முத்தை கண்டெடுத் தது போலவும், பூமியைத் தோண்டும் பொழுது புதையல் கிடைத்தது போல வும் உன்னைக் கண்டு அடைந்தேன். என்னை ஏற்றுக் கொள்” என்று ஆத்ம நிவேதனம் செய்கிறார்.

தாஸர் தன்னுடைய “இன்னு தய பாரதே தாஸன மேலே” என்ற பதத் தில் “என்னுடைய, மனோவாக் காயம் இவற்றினால் செய்யும் கருமங்கள் அனைத் தையும் உனக்கே அர்ப்பணித்தேன். நான் எது செய்தாலும் என்னுடைய ப்ராணன் உன்னுடையதே” என்று ஆத் மஸமர்ப்பணம் செய்கிறார். “நானு தேச களல்லி, நானு காலகளல்லி நானு யோனிளல்லி புட்டி நானு என்னதுள எம்ப நரக தொனு பித்து—பல தேசங்

களிலும், பல காலங்களிலும், பல பிற விகள் எடுத்து நொந்து, நான் என்னுடையது என்ற நரகத்தில் விழுந்து இப்போது நீயே கதி என்று வந்த இந்த தாஸன் பேரில் இன்னும் தயவு இல்லையா?" என்று உள்ளம் உருகிக் கேட்கிறார். மற்றும் "என்ன கடை ஹாயி ஸுவது நின்னபார" என்ற பதத்தில் "உன்னையே நினைத்துக் கொண்டிருப்பது என்னுடைய வேலை, என்னை கடை தேற்றுவது உன்னுடைய வேலை" இதே போலத்தான் ஒன்றையும் எதிர் பாராது பக்தி செய்ய வேண்டிய வழிகள் என்ன என்பதையும் இப்படிப்பட்ட பக்தர்களை பகவான் எப்படிக் காக்க வேண்டும்

என்பதைப் பற்றியும் மாற்றி மாற்றி சொல்கிறார். "உன்னிடம் இல்லாமல் நான் வேறு யாரிடம் முறையிடுவேன்" என்று தன்னுடைய சகலத்தையும் பகவானிடம் அர்ப்பணம் செய்கிறார்.

இந்த ஒன்பது விதமான பக்திகளுள் எதைக் கடைபிடித்தாலும் பகவானின் அருளைப் பெறுவது சர்வ நிச்சயம் என்று நமது பெரியோர்களின் அறிவுரை. பல பெரியவர்கள் பல வழிகளில் இவற்றையெல்லாம் கூறியிருக்கிறார்கள். ஒவ்வொன்றிலிருந்தும் இது போன்றவை எடுக்கலாம்.

(முற்றிற்று)



க்ருதி

பல்லவி சேஷ்யர்

ராகம்: கரஹர ப்ரியா
(22-வது மேளம்)

பல்லவி

| | | | |
|-------------|---------|-------------------------------|---------------|
| 1. ; , | நிகம | பா த பதநி த ப மா | ; , ம க ரி கா |
| | இந்தப | ரா கே ல ரா | இன கு ல- |
| 2. ; கரிஸா | நிகமபா | பதநித தநிதப பமமா | ; , ம க ரி கா |
| | இந்தபரா | கே ல ரா . . . | இன கு ல- |
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| | இந்தபரா | கே ல ரா . . . | இன கு ல |
| 4. ; பமகரிஸ | நிகமபா | பதநிஸ் ரீகரிஸநிதா தப பமமா | ; , ம க ரி கா |
| | இந்தபரா | கே ல- ரா . . | இன கு ல |
| 5. ; பமகரிஸ | நிகமபா | பதநிஸ் கரிஸிஸ் ஸ்நிநித தபஸ்நி | நி த ப ம கா |
| | இந்தபரா | கே ல- ரா . . | இன கு ல |
| 6. , பமகரிஸ | நிகமபா | பதநிஸ் ரிம்கரி ஸ்நிநித பதநிஸ் | நி த ப ம கா |
| | இந்தபரா | கே ல . . ரா . . | இன கு ல |
| 7. , பமகரிஸ | | | |
| | இந்தபரா | | |

தாளம்: ஆதி தாளம்
(2 களை சவுக்கம்)

| | | |
|---------------------------------|---------|-----|
| பம | கரி | ரீ; |
| தி ல - | | கா |
| பம ம ரி | கரி | ரீ; |
| தி ல - | | கா |
| த ப ப ம | கரி ரீ, | த த |
| தி ல கா | | |
| ககநித ப ம கா ரீ, | த த | |
| தி ல கா | | |
| நிதபா தபமா பமகா கரி | | |
| தி ல கா | | |
| நிதப நிதப மதபமகா கரி | | |
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| | | | | | | | | |
|--------|---------|------|----------------|-----|-------------|------|----|--------|
| 1. ; | ஸ்நிதபா | பமாக | கா | கரீ | நிகமபா | தா | நீ | ஸ்மிஸா |
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| 2. கரீ | ஸ்நிதபா | நீ | பதநிஸ்நிதபமாகா | பத | ககரிகமாபதபத | நிங் | நீ | ஸ்மிஸா |

மககரிஸி (இ)

| | | | | | | | | | | |
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| 2. ; | நா து | பா | ப | மெ | ஸ் | ஸஹியிம்ப | ஜே | பதநிஸ் | நீ | நிததா |
| 3. ; | நிபம | மநிநிக | கா | கரீ | நிநிஸ் | மபமகரிகமா | ஜே | பதநிஸ் | நீ | நிததா |
| 4. ; | நீ-தி | வீ | ட | வீ | பே-ரு | நெ - க - ட - க | ஜே | பதநிஸ் | நீ | நிததா |
| As Anupallavi | | | ஸாதர | பாவ | மு | நீகனி | சே | பதநிஸ் | நீ | நிததா |
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Dr. R. Anantakrishna Sarma

Dr. Anantakrishna Sarma, who presided over the 48th Conference of the Music Academy, Madras, was born on the 23rd January 1893. His father was Rallapalli Krishnamacharya, a Sanskrit and Telugu Vidwan. After his early education under his father he joined the Maharaja's Sanskrit College, Mysore, and studied *Alankara* and *Vyakarana*. He became an *Asthana* Vidwan of the Mysore Court very early.

In his knowledge of his own mother tongue, Telugu, Sri Sarma has been known as a distinguished scholar for half a century. He taught this language for 38 years from 1911 in the Maharaja's College, Mysore.

In 1964 at the instance of the Central Sangeet Natak Akademi he gave Telugu versions of forty Padas of Purandara Dasa. He was an author of repute in Kannada also. A collection of literary essays and speeches of his was brought out in 1954.

He had a knowledge of Tamil and English as well. He was a well-established reviewer and his help and advice were sought by authors young and old.

Sri Sarma's interest and scholarship in music are as old as his literary pursuits. He had his early musical education under Sangitavidyakantheerava Karigiri Rao, Sangitaratna Chikka Rama Rao and Ganavisarada Bidaram Krishnappa at Mysore. He had also close contacts with Vainikasikhamani Veena Seshanna, Vainikapravina Veena Subbanna, Sangeeta Kalanidhi K. Vasudevacharyar,

Sangeeta Kalanidhi Tiger Varadacharyar and Sangeeta Kalanidhi Harikesanallur Mutiah Bhagavatar. He also practised two instruments, the flute and the violin, and many friends have heard him play these instruments; he practised vocal music too and even at this age can sing to an uncommonly high sruti. He was also a composer and has several Kritis to his credit.

After his retirement from the Maharaja's College, Mysore, he worked at Tirupati as Reader in music in the Oriental Research Institute. In this capacity he set the music for 108 of Tala-pakam Annamacharya's Kritis and published these with an introduction on Ragalakshna. Many of these songs are now sung by Vidwans.

He had participated in the work of the Experts' Committee of the Madras Music Academy and the Academy gave him a 'Certificate of Merit' at its 21st Conference in 1957. The Sangita Nataka Academy of Andhra Pradesh had undertaken to bring out a Telugu version of Subbarama Dikshitar's Sangeeta Sampradaya Pradar-sini and entrusted the work of finally editing it and passing the proofs to him.

The Central Sangeet Natak Akademi elected him as a Fellow. The S.V. University at Tirupati conferred the honorary degree of D.Litt. on him at their special Convocation on the 30th April 1974.

The Music Academy, Madras, conferred on him the title of Sangitha Kalanidhi at the 48th Annual Conference in 1974-75.

The picture on the front cover is his.

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